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Dance

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Jennifer Anne Solum
Senior Thesis
5-4-01

DANCE

MY PHILOSOPHY OF DANCE

WHAT IS DANCE ?

“The dance is all things to all men. Parents are delighted and amazed at the instinctive response of their infant to music, ‘Look, he’s dancing.’ Children do not walk to school. They run, skip, hop, leap: they dance to school, or into the dining room, or up the stairs to bed. And love’s young dream: imagine our early romances without a waltz by moonlight! We discover the rapture and intoxication of love during the dance.....I believe that we are never more truly and profoundly human than when we dance. It is religion, joy, pleasure and it is art.” Jose Limon. It is with dance that we can look at culture and the society of which it comes. And only through this movement can we be awed at the body, mind and spirit as one. Dance also embodies the power of a gesture and only through dance does time, space and energy become vivid and alive.

What is cultural? And what does it mean to people? How does it affect dance? “Cultural is defined as the belief, values, behavior and material objects shared by a particular people.”(John J. Macionis, Society: The Basics, 2nd Ed.) Or in other words cultural what makes the person the person. Throughout time each culture expressed itself through dance. Through dance history we can see the changes dance has undergone. Early man believed that his fate lay in the hands of the gods. Sometimes the gods were angry, sometimes kind. “When humans wanted to protect themselves from the gods’ anger or wanted the gods to help him, he performed magic rites. To make the magic as powerful as possible, many people joined together and repeated the same rhythmic patterns over and over. Sometimes one person was especially good at finding patterns that made the magic work. He became the dance leader, the magician, and the medicine

man. He was the first choreographer, or maker of dances.” (Jacqueline Maskey, The New Book Of Knowledge p.22).

People in early times lived together in groups called tribes. Every important event in a tribal community was celebrated through dance-birth and death, marriage, the coming of age of the young boys and girls. “To make sure a hunt would be successful, the tribesman performed a dance, imitating the animal to be killed. Before a battle the tribesmen danced to make themselves fierce and warlike. Dance was a way of reviewing the history of the tribe. Past events were portrayed through dance. Some of these early dances are still done today.” (Jacqueline Maskey, The New Book Of Knowledge p.22). The Maori people of New Zealand perform traditional war dances. American Pueblo Indians dance to bring rain. New Guinea tribesmen dance when a boy reaches manhood.

Within the beginning of European culture we experienced dance in the courts, here was fancy outfits with fancy shoes. The dance was based on shape patterns; the goal was to be visually pleasing. The music was sung and contained voice verses. They wore mask to hide their face, leaving out facial expression.

With the renaissance came a different view on how dance was looked at. Geometric patterns became the focus. The socializing of the sexes stopped, there were separate dances for both sexes. Only the nobles danced, the idea of a professional dancer still had not come into play yet. The movement was very earth bound, yet very regal and graceful. All the action took place below the waist, with the upper body stiff. The movement was very symmetrical and rhythmic, as the drums play an important role.

Then came the romantic ballet, the world of nymph and fairies. Here dance left the court with the nobles and fell to professional dancers. The male role became less, as

the focus went to the female. Pantomime was a big element here; the dancer would use gestures to communicate what was going on. The role of the female was viewed as unattainable, light graceful, mystery, and supernatural. In this era pointe shoes came on the scene, getting the ballerina off the ground.

Then later came the classical ballet we know off today wit the shorten skirt, known as the tutu. Technique is now the focus, with fancy fast steps. Rules aren't broken, emotional context takes back seat to balanced, symmetrical movement.

Modern dance was a revolt from ballet and helped us challenge what dance is. Modern founders such as Isadora Duncan, Ruth St. Denis and Ted Shawn. The founders said no to anything ballet. Isadora used nature as her inspiration and her guide. She drew movement from ordinary actions such as walking, running, skipping and jumping; the normal 'movement repertory' of human beings. Her dances were performed without shoes, yet she used classical music.

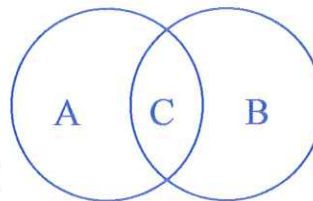
Each time period and culture has a distinct dance movement to call its own. The dance steps I'm learning in Irish class, are not that of which my great grandmother would of learned. The steps are faster and more intricate, but the respect and heritage is still there. There are still some dances taught that have been recorded, and have been passed down generation to generations. But within the structure each generation finds new was into which to push the vocabulary. The Irish culture has a deep respect for the past yet embraces the future. In my class it was important that we learn the historical legacy of the hard shoe, and how the jig came about. And with that, the name of all the dances in Gallic. Because of that I feel connected to a grater whole, it's not just about me.

With each form of dance comes its own set of rules. Who can join, when it can be done, and why? Who is at the table? Refers to the idea of inclusion and exclusion, and what we have to do to invite someone to join and what comfort zones may be stretched. Many are excluded because of race, ethnicity, intelligence, looks, politics, gender, class-economics, and values. By encouraging diversity through proversity, we can learn the means to teach and live in a way that honors diversity, without compromising standards. This can be accomplished through imagination and understanding. To understand the deep structure of a standard, not just the superficial measurement. It takes the strength and compassion to adapt your way of living to include all those around you, even if its inconvenient. In the dance world exclusion happens all the time, such as in western society dance classes. Boys often feel dance is a girl's world, and parents see it as un-masculine for their son to dance. Body type can stop many from dancing, weight places an important part in dance. The world of dance has placed a value on the skinny tall girl, and ignores the ones that are short with big thighs. Age is also seen the same way; it is better to be young, then old. Dance has placed an importance on the young, and distaste for the old. Sometimes being excluded is ok. Exclusion is important when something private between two people is happening, the rest of the world does not need to be involved.

Everywhere one goes they are surrounded by culture. Since culture is who we are it is our responsibility to respect our own and those of others. Dance is powerful when two cultures merge and share themselves through dance. When I went away to dance in Paris this past summer I had a truly powerful experience. I was in a room with people from all over the world, with many different languages. This stopped each other from

verbal communication. But when we danced I believe I communicated with everyone in the room. Our culture didn't stop us from communicating, dance linked us together, to find words when no words were necessary. The Venn diagram is an important idea to remember, here it is visualized the influence of those around you. When two different people meet, they bring with them their two different backgrounds (cultural, life experiences). When they leave they will have shared apart of themselves that each will carry away. Look at the diagram on the right, A-represents person one (Me). B-represents person two (African / European/ Asian dancers). C- represents that part that was connected and shared and both left with.

Like two people who never meet before
Who happened to both go to Europe as
dancers, But now will always have that shared



experience of dancing together. So no matter how different we think we might be, we are all connected to each other. I feel a deep connection with people from all over the world now, through dance. Experiences and people in life keep shaping who we are. So if we all didn't get the chance to experience different cultures and nationality's we would never know how special are own is. By having to emerge myself in European society, I came aware of how special mine is. Only when you are left to experience someone else's life or culture will you understand your own. We are all different in are own way; some ways may be physically others internally. But without the rich mix of people life would be boring, and predictable. Through dance we all speck one language, yet we are come from rich cultures.

Dance in each culture is something to treasure and appreciate for all time. It is us the individual that makes up the society or culture that has this special gift to communicate through dance. But what is this tool that we communicate through? What is the body, Mind, Spirit? Are these one or are they separate? How does it effect dancing? Martha Graham thought, "the function of dance is communication. It comes from the depths of man's inner nature, the unconscious, where memory dwells. As such it inhabits the dancer. Art is the evocation of man's inner nature.Dance be a moment of passionate, completely disciplined action, that it communicate participation to the nerves, the skin, the structure of the spectator."

Dance relies on the body to move, breath, and be. So what is the body? The body is the tool in which we experience life through. The body is made up of muscles, bones and organs. Each one having their pacific duty to keep the body working. We also have five senses of the body, taste, smell, touch, hearing, and sight. And the six unofficial sense is known as motion. Each aspect of the body has limitations, such as the knee can only bend one way. Or your heart can only beat at certain rates, for it to be healthy. We also born with a genetic coding, based on neuro-chemistry, weight and structure of bones and muscles. So everyone's body is different; some may have long or short legs, big or small bone structure. This all has an influence on how one moves. We also learn certain patterns of moving from our families and peers and those patterns are imprinted in a level beneath our consciousness. Such as the way one holds their body, or walks can be a carbon copy of one of their parents. Everything in our life and environment effects how our body relates to the rest of the world. Doris Humphrey said, " The human body is the most powerfully expressive medium there is. It is quite possible to hide behind, words, or

to mask facial expression. It is conceivable that one can dissimulate and deceive with paints, clays, stone, print, and sounds. But the body reveals. Movements and gestures are the oldest languages known to man. They are still the most revealing. When you move you stand revealed for what you are."

The body is a powerful tool, so what else is needed to dance? Do we use the mind when we dance? And what is the mind? Mind, many would say is the control or center of the body. That the body responds to the mind. Like the mind telling you to get out of bed, and the body responding. The mind is actually made up of different levels. The lower brain contains the Reptilian and the Paleomammalian. The Reptilian is in the lower brain stem and is where the "I want" thinking comes from. Above that is the Paleomammalian part, here is the limbic system, and "I feel" thinking takes place here. The movement that can be associated with this is undulate, spiral, wave and flow, polyrhythms, proximal-of the torso, generous and larger movements that are less controlled. The higher brain is the Mammalian, the human neo-cortex. Here is the "I think", thinking happening. The movement associated here would be peripheral or distal, more refined and controlled with more details, it would consist of memorization of sequence and cognition and meaning of the "story", with "over-use of tension patterns".

What is the spirit? The spirit is viewed as an energy in ones body. The energy is an animating or vital principle held to give life to physical organisms.

In the past these parts of a human were seen as divided. Descartes said, I think there for I am. He separated the body and the mind. In Post-Cartesian anxiety the idea of no pure subjective and objective. The brain is always there.

We connect them because we cannot do without the other. When we walk our bodies are moving, our mind is telling it to move and our spirit is exchanging energy with everything around you as you move. When we jump, our mind tells the body, and the spirit produces the energy. We have to have empathy to dance; we must understand that people have different types and shapes of bodies. By being empathic we can connect to other dancers too.

Several articles commented on the subject of body and mind as one. Ballet Beginnings by Walter Terry, talked about its influence on the ballet. In ballet he found a continual desire to push itself, to let the spirit see where it could go with the dance. He comments about a ballerina, "Marie Camargo shocking Europe by cutting her skirts to just below the calf (the tutu was on the way) so the audience could see her mastery of the entrechat, a step which she may not have invented but which she improved upon. She also took the heels off her shoes". By doing this she turned the ballerina into arial dancer doing jumps, instead of a "grounded" one. Many other ballerinas revolted against the status quo, and found the drive or spirit to push the limits. They wanted to be a complete dancer to of body/mind and spirit.

Another article that touched on this idea was, Graham analyzes training the dancer, Musical American, December 25, 1944. In this Graham address the ideas of what dance is and what motivates students to dance. She says that dance was "born out of the depths of man's inner nature, the unconscious, it includes his whole experience, his whole history and being". Again she refers to the brain and mind as one, she goes in more detail about what dance is, "dance is a moment of passionate, completely disciplined action which communicates participation to the nerves, the skin and the structure of the

spectator. And that the “dance is a function of the body and the spirit as an indissoluble unity, the dancer must have a comprehensive knowledge of his own physical structure. The inner as well as the outer muscles of the body must be developed and strengthened”. Through out her article she continues to support the idea of body/mind/spirit as one.

In another article from Martha Graham, *A Dancer's World*, talks about the steps to build a dancer and how the mind body is one. She begins by talking about “breathing and walking as the basis of all dance. Just as in music the breath is the determinant and the life-giving element of the phrase, it is the dancer's measure of expression. The contraction and release of modern dance technique, which give pulse and flow to the body, are based upon the breathing process”.

My experience with body and mind is that for me they are connected. For me when I dance, I not only move my body but I feel and connect to each movement. I find emotion and life experiences through my dancing. When I open my palm of my hand, I feel. Dancing for me is a therapy; whatever mood I might be in dance helps me to express that feeling. If I had a bad day, I race to the studio where I can put every pore of my body into my movement. When I'm done I'm emotional and physically exhausted. When I dance I use all the different accepts of the brain, both lower and higher. One tells me what the steps are, and the other tells me what it feels to move them, then my spirit takes over and owns the movement, it pushes all the negative energy out and radiates positive energy. Without each aspect body/mind/spirit working together I would be incomplete. I would find no meaning in dancing, no connection. With my education at Loyola Marymount I have come to understand this principle deeper. I find connection of all areas in my life blending together, and I take this into my dance pieces. My thesis was

an emotional journey for me. I had to take a concept that I felt personally connected to and put it into movement. Through this process I found my voice, and began trusting it. I felt whole, as if I just found a lost limb.

When looking at dance we cannot stop and be in awe of the power of the gesture. Gestures are seen everyday; they can be a single movement or sometimes a very simple series of movements. They have many meanings and functions throughout society. They can be functional as demonstrating an action, such as ironing or washing hands. Or it can also may serve to express an emotional state, such as a sad shake of the head, to show displeasure. A gesture may have a cultural literal communicative meaning, such as shaking someone's hands when greeting him or her. Then gestures can also have no literal meaning, but may express a state of mind of the communicator/ Such as slamming ones foot down to make a point. A gesture can also be "autistic"; this is performed without the conscious effort or deliberate intent of the communicator. As putting your finger to your head when thinking, can be autistic. A non-literal, symbolic or abstract gesture, are the types we use in dance. They can come from real life content, but they no longer serve as a "real" life function and often through the use of exaggeration. Done in the elements of dance, time, space and energy, by the slowing down the movements or making it larger than life. In dance there is two kinds of gestures. Gestures that are codified and ones that aren't. Codified gestures are those dance steps that may take on various feeling tones and rhythms but the actual step itself remains identifiable by those who know the dance form, such as arabesques, glissades, pirouettes, and leaps. Those that are not codified are gestures that express emotional feeling such as sadness, elation and rejection, it also express physical power and feelings such as heartache, nausea and

discomfort. Another kind of gestures that are not codified are those that which promote kinesthetic awareness and “bonding” with self and others (swaying, running freely) and those which result from pure expression of physical power and skill (leaping, sinking, swinging). Gestures are influenced by the cultural in which they are performed and specific body and mood and thoughts of the person performing those gestures.

Many cultures use gestures as a huge element of their dance. For example Storyteller’s rely heavily on gestures in their art form. As I watched one tell a story, I found that using literal gestures in her story helped make the story come alive. When she tells a story about a grape, she pretends that she was holding grapes and pulling one from the bundle, one at a time. This helped the children and adults picture the grapes and become involved in the story. She even would over exaggerate a movement, making it larger than life to make a point. The gestures helped us relate visually and added texture to the stories.

In the East Indian dance form there is a technique just on gestures. There are facial gestures and body gestures, some can have meaning or not. They are all important. They gestures with meaning are usually helping to tell a story. Gestures such as ones indicating a hat on the head or mimicking the rolls of the waves, each have a specific gesture that’s passed down through the dance. The gestures that have no meaning on the ones the actual dancer puts in. The facial gestures are something that I found fascinating by, they were taught movements meant to express that movement, but they were so expressive, I can’t picture the dance without them. Such as raising one eyebrow or a smirk of the mouth. Each dance is passed on, and holds significant meaning to those that dance it.

Another form that focuses on gestures is dance of Hawaii. The Hawaiian dance tells the story of the chant or song. It has gestures for everything in nature, from rainbows to the ocean. This dance is done by moving your hips in figure eight, being connected to the ground. As you move your arms our telling the story. So gestures is very important, the gestures have very deep meaning here. Another thing that's important is they don't just do the gestures they have to become part of the gesture. So if they are using the gesture for rain. You are asked to feel the rain coming down and how that makes you feel. They want your spirit connected to every movement.

Through my own experience of dance, and life, I too see the value of gestures and its impact on life. In life I use gestures to communicate to people how I feel, think and be, some can be consciously done while others are not. In dance I also use gestures, some to tell a story or message, while others have no meaning at all. All the gestures I use throughout my life all use the elements of dance, because I dance with every movement I do, so there for, I use time, energy and space. Life cannot exist with out gestures as life cannot exist with out dance.

Dance involves cultural, connected to body-mind-spirit, and is expressed through gestures. So what are the dance elements, and how do they affect dance? Dance exists in time, energy and space. These are known as the elements of dance.

The human body exists in time and space, and exhibits some effort. At the very least without the muscular effort of the heart and respiratory system, breathing-human life- would cease. A body has mass and occupies space. The elements of dance are part of daily life because movement is part of life. When one thinks of time, space, and effort they remember that these are not just dance elements, they are in fact, elements we use to

make our movements communicate the effect life has on us. Without them movement would cease, and we would be invalids.

Human movement occurs in time, through space and with some kind of force, effort or energy. All movement and stillness occur in time. Its remarkable how we each individual sense and are effected by time. When working with music people react differently to a clear rhythm, one that drives them, and one that uses texts, poetry or sound. Some dances are done in silence, this can allow the dancer to speed up or slow down as he or she sees fit. Tempo is the consideration of how movement is used in time. Through how fast or slow the movement is, or the speed of the tempo. When asked to provide the tempo, the choreographer will respond by providing a beat-a steady, reoccurring pulse. This is comparable to ones own heart; it stays at a steady pulse, but can change with activity. The pattern of accented and unaccented beats are called a rhythm

Dance is an art form that transforms space. A bare stage can become a beach, a party scene, a busy street, a sculpture garden, or an infinite number of spaces. In dance you can create spaces that are fantastic, symbolic, or surreal. One's use of space can indicate what forces or energies that are acting upon the body, moving on one spot, moving as if being pushed or pulled through space, moving low to high, moving on a straight or curving path-all those choices will indicate what forces the dancer has chosen to show acting on their body. Level consists of, high-middle-low levels. Level indicates your position relative to the ground. Low is classified to be below the level of the knees, middle level is from the knee to top of the head, and high is above the head. Movement at low level often implies being rooted, grounded. A body lying on a stage is a form that is submitted to the pull of gravity. The form is more down then up. There is still a strong

sense of being rooted, of being able to use the body's center with great power. In the middle level the body has more options for movement, for quick direction changes, and for speed. The high level shows an escape from gravity; it defies gravity's pull by leaving the ground with leaps and jumps. In Western cultures this level is typically used to express joy and ethereal transformation. Shape refers to the form body makes in space. Whether bent, stretched, curved, or twisted, the shape the body makes will indicate the forces or energies acting upon it. Dance deliberately structures the display of forms of the forces acting on a body. Those forces are evident through one's body shape. Forces will be perceived as perpendicular to the line of the torso. Consider examples of a fight scene on stage, the punches that are being mined, would not be effective if the shape of the back wouldn't curve to show the force affecting upon one from front. If you were to mine being hit in the side of the face, you would twist and stagger backward. The shape of the body telegraphs or communicates the force to the audience. A skilled actor uses the torso to reinforce the drama. Likewise, in dance the shape of the torso directs the line of the force, which is reinforced by shaping of the arms, legs, and head. Symmetry is another idea that influences the audience connection with dance. A shape tat is balanced from side to side is said to be symmetrical. The concept of balance is important to dance because the shape of the body will inform the viewer of the forces acting upon it. An asymmetrical shape or unbalanced shape, implies that the dancer is struggling with forces acting on his or her body. Symmetry can be created with the shape of one or several bodies. Moving the body forward, backward, sideways, and on a diagonal. These are the directions within which an infinite number of movement patterns are structured. A dancer creates a floor plan when she dances, where and how she goes through space. With the

floor plan there will be uses of direct and indirect pathways. Is the dancer heading straight to the spot, or is she moving through the space with no clear pathway set. All of these qualities shape and define space.

Effort is a combination of your physical, mental, and emotional powers, and the effort you display as you dance helps the audience understand the material you present. Rudolf Laban saw effort as “the inner impulse from which movement originates.” (The Mastery of Movement p.19) He was a man who spent his life studying the relationship between inner motivation and outer display of movement. The need to balance tensions in the body by shifting weight, changing posture, and changing breath patterns. The forces that affect movement are gravity, momentum, resistance, inertia, and centrifugal force. There are also four efforts that a dancer uses to manipulate, to create the illusion of force or lack of force; time, space, weight and flow. Part of the dancer’s magic is the opportunity to create an illusion of force, effort or energy. A ballet dancer balancing on pointe creates the illusion that gravity has no effort on the body. A dancer can sail or fly through the air like a bird, without apparent effort, or a dancer can show tremendous effort to jump, or leap a few inches. The choice of what kind of force, effort or energy to show and to make that force evident to the audience, is in the power of the choreographer and the dancer. We mortals cannot escape the laws of physics, but we can work skillfully and magically to manipulate an audience’s perception of these laws.

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REFLECTION

Summary of Content

Ballet

*Here I came to an understanding of my alignment, and how my body worked in this form. Ballet didn't settle in my body nicely, but I have learned how to use what I have to its full potential. I applied Kinesiology in here in watching how I would cheat the movements, such as tuck or tilt my pelvis to achieve a move. I became more aware of what my feet were doing, and how I was standing on them.

*I also strengthen my knowledge of vocabulary. I began to attach words to movement and include their meanings. I realized some movements can sometimes be called multiple names, and it's my responsibility to know why.

*I improved on my musicality; I struggle with matching the movement to the music. I'm afraid I'll be late so I rush. I have taken special attention on how the music relates. How it can help you breath, and sometimes can help you with the next move. I'm working on filling up the music, taking every second with movement.

*I was also challenged on my knowledge of ballet movement. With each teacher I was exposed to new was of moving. My vocabulary was expanding and becoming stronger.

Modern

Lewitzky:

*I became aware of how my body moves through space through this technique.

Unlike ballet we worked in the ground, so I had to find my relationship with the ground.

Learning to release and give in or to push through it.

*Separation of my body parts. To be able to separate what my leg was doing from what my arm was doing. To be able to isolate a part of my body.

*I played with suspension and opposition. To feel the pulls in my body from opposite directions. To feel the upper curves and then the release down. I could feel me working in my outer kinesphere pushing the limits of my body.

Horton:

*Lester Horton technique was different on my body than Lewitzky; because Horton came first I can tell that body knowledge was not valued of movement. The movement is beautiful but doesn't fit my body at all. Where Lewitzky could be applied, Horton hurt my body. This is good to know, what works with my body and what doesn't.

*The sharp contraction in the lower abdominal, is stressed and is applied through the vocabulary. One hits a movement with a contraction, which helps one stick a position. One must have a strong abdominal.

*I did increase my physical strength and my flexibility and control. The coccyx balance sets worked my abdominals as never before. My plie began to go deeper too.

Holly:

*For me I didn't view this as a technique class. I find it's a place for me to challenge and explore my body. We focused a lot on placement, and why our bodies move a certain way. We work on strengthening it and on flexibility.

*This class was very physical, one must understand one's body and its relationship to the movement. Through the athleticism I began to trust my body, it wasn't going to break down on me, only get stronger.

*In this class I began to understand the space that existed between fast movements, I also found the breath and the rhythm in my body. When to move fast and when to indulge a movement, and the relationship with breath.

World Dance

Irish Dancing:

*Learning about the history of Ireland and its traditional and contemporary dance forms. Learning about the difference between soloist dances and those performed in a group. Then there is different kind of dances, soft jig, a reel and so on.

*I have found this class is very beneficial in helping me with ballet. The steps are similar to those of petit allegro, which I struggle with. In Irish I can learn to move fast and not worry about my upper body. This will defiantly help me with my petit allegro.

*I found the joy of dancing for fun again; I wasn't trying to be the best. I found the joy in the smallest things. Just doing a move and relating with others, and the enjoyment of laughing.

Fundamentals of Dance Composition I and II

Composition I:

*I explored movement as movement. I broke away from the traditional technique, to find my own voice or authentic movement. I played with normal every day gestures from looking at a watch to brushing my teeth. I took them and over exaggerated them and add efforts and energies to make them their own dance.

*I explored movement through sculptures; each sculpture had a story and energy and I used them to connect and transition from sculpture to the next.

*The machine study for me was amazing; it was proof that everyday machines

have a dance within in them. You knew what the machine was, but somewhere along the way it became a dance with music and a life of its own.

Composition II:

*I realized how emotions can have direct influence on movement. When we did are emotion study and I got Confusion, I was at a loss of how to communicate that emotion to the viewer. I had to be connected to that emotion and translate out. It was fascinating to watch how some would have the same emotion yet they would express it differently through their dance. I realized we all express ourselves differently, and there is no wrong or right way to do it.

*The text and poetry section helped relate how those can be fused with dance. I was not used to taking while dancing, and found that words can give a lot to a dance. You can use words to exaggerate an idea by repeating it or changing the tone. How one speaks the words can create energy, space and time.

Dance Styles and Forms

*Finding and challenging my aesthetic. I walked in this class with an idea of what my aesthetic was. By the end of the semester I realized what was my true aesthetic was not close to what I perceived. I had limited my aesthetic and was not happy with the result. I realized that I need to push and challenge myself in all areas of dance, and never be satisfied with what I have.

*I became aware of the different choreographic devices used in choreographing, to enhance a piece. The idea of a motif, transposition, development and augmentation became valued tools in creating works.

*I also played with the roles of space, energy and time and the effect they have in

a dance piece. I realized how I tend to use aspect of these qualities but don't use the full range.

Laban Movement Analysis

*I examined the four interconnecting facets of human movement: Body, Effect, Shape, and Space. These elements title categories that articulate movement into a concise language, allowing me to analyze and describe non-verbal communication and actions.

*By using this analytical framework I can extend into various areas of application, including Dance training and choreography, Therapy, Fitness, Acting and other others of performance, Anthropology, and Psychology.

*Utilizing LMA terminology and symbology I can become an intellectual writer of dance, I can communicate with clear understanding, which will guide me with a source of vocabulary.

Music for Dance

Drumming:

*I learned about rhythms and how they relate with others. I already had a strong background in the music as a played the trumpet for 6 years. But here I had to use my hands to create rhythms on top of others, I could see how they related and accented each other. We also learned how to vary the rhythms and play in a group atmosphere.

*Through the chants and the drums and the heritage of the rhythms we learned about the history of them, making us feel connected to the greater whole

*Because of taking this class I've been able to connect and to distinguish the counts, when these drums are being played in class.

To Dance is Human: Dance, Culture and Society

*Here I realized dance is more than what I preconceived. Dance relates to society, culture and myself in many ways.

*I was fascinated to realize everything about me is related to dance. My background, my culture, everything reflects how I dance and why. Many of the assignments dealt with events or marks in our lives, and I was amazed at how those events helped shape who I am.

*I loved and learned a great deal from the guest artists. They brought a deep, meaning full connection to their form of dance. I became to value and respect the different forms of dance.

Dance History

*I know have a sense of where dance falls in with relation to history. Those events in history have helped shape what dance is to day. I not only learned about dance but about life, and what was happening at those moments. Life and events effect dance, as society changes so does our dancing.

*One assignment was to research an individual, and learn everything about them as if to become them. The project was to convince the class you were the person. By doing this I had to look under the straightforward details of the person's life, but to feel their essence. What did they feel, what did they eat, what were likes and dislikes. It helped me bring these people to life. They were not names on pages anymore, they were alive.

*I now know where I come from, why I study this form of dance or that, and how it came about. I gained respect for the pioneers of dance, and enjoy the discoveries their

predecessors made.

Principles of Teaching

*By exploring improve, I could see the usefulness and creative out put that it can have. It's fascinating watching how one word can effect how one translates it to their body, what energy they use, what level they go on.

*I'm learned important stretching techniques in order to prevent injuries. What I need to be aware of when I'm teaching, and the effect that might have on a body.

*We are also kept a journal reflecting a class, and questioning what we learned, what we risked and how we changed from it. It helped me attack my chosen class better. Because I had to risk and push myself, I become more aware of how I danced.

*We also became aware of the idea of multiple intelligence, and their effect and benefits. We looked at the dance elements, improve, composition, and teaching concepts

*Planning the 10-week course gave me the ability to apply all I learned, it was neat to see all the great ideas come out of my head.

Kinesiology for dancers

*I came to an understanding how my body works, why it does what it does. I have a comprehension of why people become injured and how to change and exercise to strengthen the body. I began to clean my alignment, noticing how I stand on my feet, do I tuck or tilt my pelvis, do I hyper extend my knees, do I turn out from my knees or my thigh. This class changed how I dance.

*The big thing that shocked me is that most injuries come from the feet. How you stand or walk on you feet can cause a change reaction up your body. And that when you see a doctor, they try to fix the effect and not the source. Such as pain in the knee,

they try to fix the knee, but the pain was caused from the foot, by rolling in on your foot causes the knee to roll in to, thus pulling on the tendons and muscles supporting the knee. When looking at a body one must take in the whole body, how it all function together, that one injury is a reaction to something else and beginning for another.

Computer Online

*This class able me to combine dance with the Internet. I learned the ins and outs of building a web page. At the same time I had to research a dancer and display them in a neat education and entertaining avenue.

*Through this class I learned patients and perseverance, when computers crashed or wouldn't allow me to do something I wished. I was like a child shown a new way in which to express myself. I loved the fact that it was still connected to dance, and the site would be able to expose people to a dancer in a new way.

1. When someone asks you what you are learning as a dance major, what do you reply?

As a dance major I've learned many things. I believe I learned more being a dance major than if I had been another major. Through the dance program I was exposed and learned more about who I'm and those around me. I have gained a sense of artist value and that of intellect. I feel I'm leaving the dance program with a deep comprehension of dance history and its relation to the world history. I have gained knowledge on kinesiology and anatomy, as with the bio majors on campus I have an understanding of how the body works and how to take care of it. With Laban I can now express and talk about dance in a universal language and can even understand dance notation. The many classes that I have taken at LMU have shaped me as a dancer, I feel I'm leaving not as a dumb dancer, but one who knows who she is, and what role dance plays in her life and others.

2. What do you think you know about life and living because you are dancer?

Since being a dancer I believe I view life differently. I live life with more of an appreciation of life wonders. I find the art in the movement of the trees as the tree sways in the wind. I treasure life even though I'm surrounded by pain; I find that life has many things to offer. I'm more open to different perspectives; I don't believe there is one right way of doing something. Some people view some arts as not good, as an artist I value and appreciate all art. Art is a way to express one's emotion to communicate with others their feelings. Because of this

connection to art I have different view of success and the value of money. As a dancer one has to accept the notion that as a career it has little success and little money worth. But to us that's not as important to do something we love. And something that brings us happiness. I feel I'm connected to who I am and what I want out of life, what really matters. I feel that as a dancer I get to experience apart of life very few people get to experience.

3. What do you know about yourself because you are a dancer?

As a dancer I've come to realize many aspects of myself. I have become a confident, strong individual. I have been put through many tests of my strength and perseverance through out my life as a dancer, and I have come through. I find that dance heals my suffering and pain, in many ways dance is a therapy for me. With the death of my stepbrother I turned to dance to express what I feel. It gives me strength and compassion. I find that through dance I have found my voice, my passion.

4. Write a rationale for dance having its place at the University.

Dance has an educational value just as any History or Math class does. Instead of solving problems we are solving dance, using math to sub-divide the beats. Count phrases and watching patterns unfold. With dance we learn the connecting effect dance has on history, or sometimes the history of a culture is told through dance. Dance is an area that combines all the areas of fine learning, and talks about the importance of communicating through our body. Just as we

might communicate through an essay in English, we communicate with our bodies. A University is a place of learning, and those that value dance and the effects and knowledge that comes from dance, should be allowed to study and share with others this powerful art.

5. Write a rationale for English having its place at the University.

English is an important academic part of our education. Here we can learn to read novels and poetry and analyzes and appreciate the great words on a page. We learn to write our great works, thus giving us a chance to express ourselves through the written word. Many people will later take the knowledge they gain and teach others the great value of the written word. Some might this form of express to write great pieces of work. As in many forms one can always learn, so English has an important function in a University.

6. Write a rationale for Philosophy having its place at the University.

Philosophy has a very important role in our university. Here students are given a chance to read philosophers and see other points of view on subjects. This gives students an open mind and a chance to see the many stands on an issue. By pushing and explore other views we become knowledgeable. Philosophy allows us to engage with others with our thoughts and ideas, to use ideas and not facts to form views

7. Write a rationale for Math having its place at the University.

Math is also an important key academic program in Universities. I might not like it or excel in it, but I understand and appreciate its value. Math is used in everything we do, from deciding how much carpet you need to re-carpet, to how to budget your money. Numbers are around us where ever we turn. Being able to study math more intensively, gives students knowledge that will be used in their future careers. Since a University is a place for learning, math should have a prominent hold there, especial since our world is surrounded by math.

MY AESTHETIC

As artist we all have are own preferences, and bias when we create or observe others work. Everything and every moment shapes and creates that person and their views. When I begin to dissect what makes me an artist, I become aware of my own personal voice.

Throughout my dance training at LMU I have been exploring my aesthetic. I have examined and challenged my preferences. I have realized that unless I question what I do, I can't grow as a dancer and choreographer. Where I am today is not where I'll be tomorrow, everyday my preferences change. When I was a kid I hated Chinese food, today I eat it often. But if I had never put aside my preconceived notion, I would never of tried Chinese food again. I believe that applies to dance, we must continue to question our likes and dislikes. So after exploring my aesthetic I have come to question why I do things. My current aesthetic evolves passive energy. I can also be looked at as neutral dancer, one who ignores both passive and active energy as contrast. I found its easier for me to come up with a passive movement, I avoid the active ones. You can compare my dancing energy to that of "Trio A", of Yvonne Rainer on Beyond the Mainstream. Here Rainer did a dance using no energy, and little space. So I begin to question why, why is it easier to find passive movement? Why do I tend not to take up space when I dance? And stay in a medium kinesphere. Why don't I command the room, and, make people notice me? When I looked for answer for this question, I began to be frustrated with what I was seeing. I started by looking at my studies in my composition class; I found that they see seemed to run together, they were creative but lacked something. Then I looked at my energy study and my space study in styles and forms, and they were safe, I

didn't take any huge risk choreography speaking. I explored space moving in different directions, but always with the ease of peaking my head in a room, not running in the with un-abandonment. With the energy study I failed to show the distinction between the different energies. Why do I dance and choreograph like this? I so much want to be able to explore and push movement, I want to run around the space and do everything out of my preferences. Looking at Tongue's Dance Company performance of "Full Frontal Enigma", I begin to see how much more is involved from each participant; the dancers can't be going through the movements. They throw themselves at each other, with the confidence that the other person is connected to what's going on and is going to catch them. Their dance style of fall and recover requires an awake-ness of full commitment. Watching them I began to realize what my dancing was missing, that release, and total commitment. I started to realize my preferences are an escape goat for what is hidden under the surface. I had found myself standing on the edge of the cliff asking myself why can't I just jump. I could find a million answers, the person in my head, my body limitations, etc. But now that I know that I m holding myself back, I have begun to push myself in my technique classes. I have become more conscious of how I attack the movement. To push my understanding of space and my pathways, not to stay in the four corners. Also to be more consciously aware of both direct and indirect space, and to explore sudden movement. I have watched my dancing slowly change, I feel now that I'm ready to step off the cliff.

By examining my esthetic I have also looked at my music dance relationship. I have always picked music that I have felt a connection with. I often choose music that doesn't challenge me; I tend to pick the same style over again, never pushing myself. My

music is soft lyrical, never with fast demanding beat. Maybe by picking music that is different it will challenge me as a dancer/choreographer, to find new movement to express the music. I feel that music always has a story to tell, even silence is music. Now in my pursuit to find my voice I take no preferences, I will try everything. Dance History has taught me by looking back at our founders, you can see how each one broke free and tested everything until they found their voice. I will follow their example. And look to the unknown. In the book *The Vision Of Modern Dance*, Hanya Holms said, "Finding something is the greatest thing that can happen to you. If you are searching you will make new discoveries, but searching is not easy. You cannot help facing movement blocks that will stand in your way. No one can remove these blocks except you yourself, and only when you are able to remove them will you eventually discover yourself. This is the only way you can improve and grow into something big".

Through this process of self-discovery I have made many "victories", or progress. Realizing that I was holding myself back forced me to return to technique class with a determination to kick down the wall. I began by pushing myself to play with the energy qualities; there I found a new body. I felt alive, I could slowly see my dancing change, I'm not where I want to be, but it's a start. I 'm pushing my self to find the large kinesphere in my body, to reach for the stars. I know its making a difference, teachers have commented on the change it has had on my dancing. I can't wait to see where these explorations will lead.

Dance for me is my sanity line. I could not imagine my life without dance; it has given me so many rewards. It gave me an out let for my emotions. My life is very unstable and challenging, but with dance in my corner I feel a sense of security. Dance is

like a friend, its always there to listen and to comfort. Through this year I feel that I have truly begun to find my voice through dance, to believe and trust in myself. Everyday I'm amazed at the knowledge I got at LMU, I'll be walking down the street, and a issue with my sister will come in my head, and I'll remember a discussion in one of my dance classes about multiple intelligence, risks, body injuries or relating with others, and I'll have a solution. Just writing my thesis is amazing, to see all the knowledge in my head spill out. Because of the gift of dance, I feel this tremendous responsibility to share it. I was given the chance to study dance in high school, and it changed my life. I was given a means to express myself to feel complete. I knew after a year of studying it that I would major in it. But what about the children and young adults that are never exposed. I would like to in the future bring dance to children and the schools. I know without a doubt, that dance will always be in my life; it's who I am. I will dance as long as my feet can move. If only I could share my love of dance with children, to the schools, to the handicap, to inner city kids, everyone out there. I was blessed with the chance to experience it, dance has changed my life.

Partner Aesthetic

If I had to pick a role model, that I would want the children of the future to look up to, it would be Brandy. She attacks everything she does with a sense of respect, and a driving passion. Her commitment to her dancing through her relationship with God are a great example for others to follow. I've been lucky to have grown up with her, and that's been an honor and privilege.

The first thing that stricked me about Brandy is her deep passion for dance. When she was first starting her dance training in high school, she would often be seen in her spare time going over the dance moves she struggled with. From high school, she has grown so much as a person and as a dancer. As a dancer I'm spellbound by her commitment to every moment within the movement, she has this amazing ability to create space with the movement; the seconds the watcher was an aware of are found and indulged upon. Her body has this rhythm of its own, her own unique voice she has developed. Looking back and watching her grow, with every new style thrown on her, has been a journey. Brandy might struggle with rhythmic types of dance, hip-hop, jazz, tap but I find through her struggle is the sense of honesty and strength.

Brandy's deep understanding of body kinetics takes her movement to the next level. Her sense of detail ness with the movement creates an artistry within itself. Its not about where she moves an arm or leg, its about how do the toes brush across the stage. Or how her hands shape and caress the air. Her relationship with music can be viewed the same way; Brandy dances with the music, as she is the violin creating the movement and the music. Her sensitivity to the music, gives the audience members a relationship deeper then the movement.

Teresa Henderson
Partner Aesthetic Statement

Jennifer Solum

The first thing that I can say about Jennifer Solum is that she has an open mind, and a willingness to explore countless aspects of dance to ensure that she does not miss out on a positive and powerful experience. Watching Jennifer in class, it has become clear that even though she is open to exploring different energy qualities of dance, she tends to feel more comfortable when performing subtle elongated movements. However, I would not necessarily view a technique that only contains those types of movements as her aesthetic, it is simply a part of dance that come natural. Therefore, because this is natural talent, she is able to explore in-depth the purity of movement acknowledging exactly where the movements initiate and finish.

With in the last two years, Jennifer has grown to have an aesthetic that incorporates many different types of movements even though she may be more comfortable performing a particular type of movement over another. During the formulation of her senior thesis, I noticed Jennifer accepting the challenge of exploring movement unfamiliar to her body to convey a specific message. If I had to choose one aesthetic, I would say that Jennifer's aesthetic is a modern technique that consists of strong yet subtle movements with traces of contact improvisation and unique pathways. Musically, Jennifer responds best to that which is closely connected in some way to a personal aspect of the human being as an artist, whether the musical selections consists of, or contains drumming, lyrics, speaking, or simply melodic notes that are pleasing to the ear. Performance wise Jennifer is able to perform any technique with grace because of her inhibitions to try something new, and find the uniqueness in any movement. However, when performing her aesthetic Jennifer truly stands out as she moves in space with a certain confidence that we as audience members are not always able to see on the surface. What I admire about Jennifer is that she is willing to admit that every dance form does not come naturally to her body, however she does not accept that. Jennifer is willing to receive the challenges that new dance forms have to offer and work hard to go beyond a surface understanding of the technique.

ART IN YOU



Senior Thesis

My freshman year at Virginia Intermont college I attended the senior's Senior Thesis Art show. At the show I encountered a set of photographs that took my breath away. There were four photographs, and in each one was a self-image of a different person. But the artist used different mirror distortions so each piece had a different look. Her thesis was that we all have a distortion of our true self, that we see someone who doesn't exist. This piece left a mark on me, and when it came time to think of what I would like my senior thesis to be. I decided I would like to combine my dance with my studio arts experience and attempt to develop her senior thesis idea relating it to me. Her piece had invoked so many questions that led me to discover new things. I want to take a look at how the dancer views themselves. In today's society there is so many pressures put on a dancer. Do I have the right body? Can I make a living off this? Society has a great affect on dancers. Then there is the self-image we all have. The self-talk that can go on in ones head is amazing. The ability to talk oneself in and out of doing so many things is astonishing. But when dance is involved it can lead to great joy or pain and suffering. Because dance is a highly competitive field, we are always trying to be the best. But in dance there is no 1st place, there is always someone who is considered better.

Through my own struggles I have come to a realization that every human has a gift of the arts. Humans all possess a gift to express themselves through theatre, drawing, painting, dancing, photography and every other medium used for self expression. There are no rules, no right and wrong. It is about the art, the art in you.

“Art In You” Choreographic Thesis

My piece has four dancers, and they will be partnered up. One person from the pair is going to represent the dancer or person going through this turmoil fueled with self-talk. The dance is the journey for them to struggle within, then to slowly become aware of their true value and at the same time to find that they aren't alone, and that they're amazing people, that they contain these beautiful gifts such as dancing. The other partner represents all that is good or pure of the self they represent. The beginning of the dance there will be about 30 sec of pre-recorded text from the dancers, on their personal connection to the topic. Then the person from the pair that represents the self will struggle within, and then the partner will emerge and comfort and show them their true value. And the two pairs will meet and the selves will see they aren't alone through this struggle. Then conclusion the inner selves leave and the selves realize that they have these talents and that they are just as important as the next person.

Research

- 1. Agnes de Mille--- followed her struggle into success. The world didn't support her until the musicals came out.**
- 2. Dancing Queen-newspaper article---Shows that age, or disability doesn't stop one from dancing.**
- 3. Dancers Surveys---used to relate subject with dancers. Also used it to build my text for my music.**
- 4. Duncan Quote—Talks about the gift of dance, and loving it more than talent.**
- 5. Poem by Elisabeth Cotton—Talks about the power of dance, and it be for all.**
- 6. Bill Gates—A successful creative man, who everyone doubted he would be where he is today.**
- 7. Billy Elliot—Movie about a boy who overcomes gender stereotypes to become a dancer.**
- 8. Learn/ Risk papers—How evaluating me has shown the power of the creative spirit.**
- 9. Center stage—Movie dealing with dances not fitting the mold, yet are amazing.**

[About the Honors](#)[History of the Honors](#)

Agnes de Mille

(dancer, choreographer; born 1905, New York, New York; died October 7, 1993)

Although Agnes de Mille seemed destined to perform on Broadway, since her paternal grandfather, father, and uncle, Cecil B. de Mille, were all successful writers and actors involved in the theater, she avoided the easy path to Great White Way. Instead, she struggled in obscurity and poverty, courageously pursuing a career as a dancer and choreographer. When her amazing talent was finally recognized, and she made her way to the stage, she transformed the world of musical comedy forever.

De Mille was born in Harlem, but moved with her family to Hollywood when she was still a young girl. Always very dramatic, de Mille and her sister gave piano recitals and staged drama productions for their friends, but her parents refused to let her take dancing lessons. It was widely believed in those days that dancers were slightly disreputable. She did have the opportunity to see a dance performance, however, by Anna Pavlova. The performance inspired in young Agnes the desire to become a famous dancer.

When de Mille's sister's arches in her feet fell, her doctor recommended that she take dancing lessons. Agnes convinced her parents to allow her to do the same, but recalled later that she was considered "a perfectly rotten dancer."

A professor de Mille had at UCLA told her that she was too fat to become a dancer, but commended her on her acting ability. This did not dissuade de Mille in the least. Upon graduating from UCLA, she moved to New York, where she struggled to make a living as a dancer. Her first real job came when she was hired as a dancer-choreographer in Christopher Morley's revival of a 19th-century melodrama, *The Black Crook*, in Hoboken.

In 1932, de Mille moved to London, where she received extensive dance training at Madame Marie Rambert's Ballet Club. Here, she studied with and was influenced by fledgling choreographers, including Fredrick Ashton and Anthony Tudor, who would join her later in her efforts to revolutionize the ballet and dance worlds. Her experience at the Ballet Club marked one of the most significant phases of her training.

Throughout the 1930s, de Mille returned to the United States to take odd jobs. She danced in her uncle's staging of *Cleopatra* in 1934, and she choreographed for the Leslie Howard-Norma Shearer film version of *Romeo and Juliet* in 1936. Most of her time, however, was spent battling

De Mille's career made a change for the better in the late 1930s and 1940s. In 1939, she was invited to join the American Ballet Theatre's opening season. Here, she created her first ballet, *Black Ritual*, in 1940. This ballet became the first ever to use black dancers. In 1942, the Ballet Russe de Monte Carlo, a company that came to the United States because of World War II, invited de Mille to choreograph a ballet for their repertory. She created *Rodeo*, a highly energetic work with a uniquely American spirit that captured its opening night audience so much that it received 22 curtain calls. One critic called it "refreshing and as American as Mark Twain." Also in 1942, de Mille choreographed her ballet, *Three Virgins and a Devil* for the American Ballet Theater. The following year, she joined Rodgers and Hammerstein to create the triumphant *Oklahoma!*, a musical that revolutionized the art form by integrating its choreographic numbers with the plot in a way that had not been done before.

De Mille went on to choreograph some of the biggest Broadway hits in the 1940s and 1950s, such as *One Touch of Venus* in 1943, *Carousel* in 1945, *Brigadoon* in 1947, *Gentlemen Prefer Blondes* in 1949, and *Paint Your Wagon* in 1951. She also furthered her innovative style with *Tally-Ho* in 1944 and *Fall River Legend*, a haunting version of the Lizzie Borden axe-murder case, in 1948.

Throughout the 1950s, de Mille embarked on a variety of endeavors. In 1952, she published the first volume of her autobiography, *Dance to the Piper*. The following year, she founded the Agnes de Mille Theater and toured with them in 126 cities during 1953 through 1954. In 1955, she choreographed the numbers for a film version of *Oklahoma!* She also made her way to the world of television when she narrated and directed two hour-long programs on the dance for the "Omnibus" series the very next year. De Mille published the second volume of her autobiography, *And Promenade Home* and choreographed the musical, *Goldilocks*, both in 1958. In 1959, she supplied the dances for the musical, *Juno*.

During the 1960s, de Mille continued to produce many memorable ballets, including *The Bitter Weir* (1962), *The Wind in the Mountains* (1965), and *The Golden Age* (1967). She also found time to publish several more dance books, such as *To a Young Dancer* (1962), *The Book of the Dance* (1963), and *Lizzie Borden Dance of Death* (1968).

From 1973 to 1974, the tireless de Mille founded and toured with the Agnes de Mille Heritage Dance Theater. She suffered a debilitating stroke in 1975, but fought her way back to health in time to receive the Handel Medallion, New York's highest award for achievement in the arts, in 1976.

In 1979, she helped in staging a revival of *Oklahoma!*, and she engrossed television viewers with her lecture on the history of American dance in "Conversations About the Dance," a PBS program which included dancing by the Joffrey Ballet. She also published her tenth book, *American Dances*, an intriguing and vivid account of how the different varieties of dance have grown and developed in the United States. De Mille continued to be very actively involved with artistic endeavors up until her death in 1993.

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Dancing queen

Choreographer brings her diverse cast of princesses to

By Vicki Smith Paluch
Correspondent

Choreographer Naomi Goldberg was taught as a child that only certain people with certain bodies could dance, but she knew in her heart that dance should be for everyone.

As the artistic director of Los Angeles Modern Dance and Ballet, Goldberg has been chipping away at dance stereotypes for more than a decade. She has created a theatrical dance form that brings together professional dancers, children, senior citizens and those who dance in wheelchairs.

In her latest work, "Twelve Dancing Princesses," Goldberg uses an intergenerational, culturally diverse cast to tell the story of the princesses who mysteriously disappear each night to dance until their shoes have holes in them.

Performance artist John Fleck will join Los Angeles Modern Dance and Ballet as the storyteller when "Twelve Dancing Princesses" has its premiere Saturday at the John Anson Ford Amphitheatre in Hollywood.

The ballet is inspired by the fairy tale from the Brothers Grimm. As Goldberg and her collaborators Corey Madden, the associate artistic director of the Mark Taper Forum, and playwright Donna DiNovelli have reworked the story, the work blurs the lines between dance and theater.

The cast includes women and girls ranging in age from 10 to 84. The dancers do not conform to a single body type, thereby challenging the audience's preconception of what a dancer should look like, Goldberg explained.

The cast of Naomi Goldberg's "Twelve Dancing Princesses" includes professional dancers, children, senior citizens and performers who dance in

Men from the audience will be asked to become "princesses" who follow the royal sisters to discover why their dancing shoes are worn through with holes each night.

"I knew the fairy tale of the 12 dancing princesses, but not why they disappeared each night to dance, or what happened after they married," said Goldberg. "I wanted to tell the story about what happens when girls band together and have an adventure, and how boys discover the mystery of women."

"The princesses have the key to the life force, and a sense of adventure as they go out every night and dance," Goldberg continued. "They have their life passion."

Dance is Goldberg's passion. Goldberg, 39, got her

dance education in that rarefied atmosphere of the School of American Ballet in New York City, where as an 8-year-old child she auditioned to win admission and had to fight to stay in the school.

"I was taught only certain people could dance, but I knew that was wrong," said Goldberg, who moved to New York City nearly four years ago and continues to work in Los Angeles for half of the year with the dance troupe.

Goldberg recalled her epiphany. She was an 18-year-old member of the corps de ballet for the Pacific Northwest Ballet. It was her first professional "Swan Lake." Prima ballerina Gelsey Kirkland was dancing Odette/Odile.

"I watched Gelsey stand on pointe. A glow came from her as she stood there. I knew I would never feel that powerful on pointe," Goldberg recounted. "I thought, 'I've got to take off these shoes and look for another way to dance.'"

And she did. She danced with the Flying Karamazov Brothers. She danced as a street performer in Venice.

What: Los Angeles and Ballet's "Twelve Princesses."
Where: John Anson Ford Amphitheatre, 259 East Hollywood.
When: 8 tonight.
Tickets: \$18 to children. Call (323)

She worked with Tim Miller and F. "I was in heaven porated the discipline ballet with the fire of contemporary movement from anybody in any dance."

Her touring company KlezMania, across the country KlezDaniz is a Los Angeles Meek the Klezmerics an Kushner, for who his adaptation of "York Public Thea

As a choreographer in theater, opera and work for the Nepean Festival, the Marionette Theatre Company, the N and Long, also choreography Hunchba

Since I served as a movement Voices Park Disabilities, at Forum.

Goldberg has State Long Beach University, UC Ir Pomona and Glen College. As the mison, she has had to duties. She and th centrate on dance such as the teen-m San Pedro and tea through the Los A Arts Center Educa "When we go to are no barriers. If dance, and think we fu da



I intend to work for this dance of the future. I do not know whether I have the necessary qualities, I may have neither genius nor talent nor temperament.

But I know that I have a will; and will and energy sometimes proves greater than either genius or talent or temperament.

----Isadora Duncan

The Dance

For the entirety of a lifetime,
You can dance alone in darkness
To someone else's song.
Or you will dance alone in light
To a tune of your own choosing.
And suddenly there comes a time
When the dancer becomes the dance.

Then do the mirrors in the hall
Reflect the ever-changing dance
Through which all must pass.
Along time's woven threads
The dancer flows along:
Enthralled in the dance and lost to reason
Snared by the promise of light.

-Elizabeth Cotton

Bill Gates

**Microsoft Chairman
and Chief Software Architect**

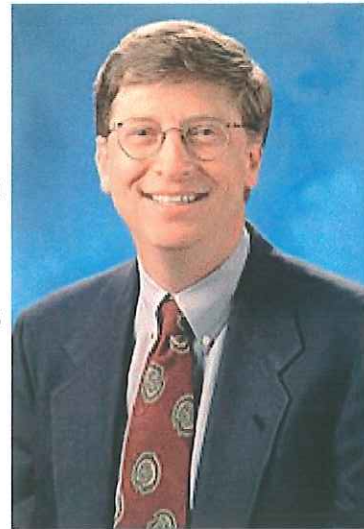
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**William H. Gates
Chairman and Chief Software
Architect
Microsoft Corporation**

William (Bill) H. Gates is chairman and chief software architect of Microsoft Corporation, the worldwide leader in software, services and Internet technologies for personal and business computing. Microsoft had revenues of \$22.96 billion for the fiscal year ending June 2000, and employs more than 39,000 people in 60 countries.



Born on October 28, 1955, Gates and his two sisters grew up in Seattle. Their father, William H. Gates II, is a Seattle attorney. Their late mother, Mary Gates, was a schoolteacher, University of Washington regent, and chairwoman of United Way International.

Gates attended public elementary school and the private Lakeside School. There, he discovered his interest in software and began programming computers at age 13.

In 1973, Gates entered Harvard University as a freshman, where he lived down the hall from Steve Ballmer, now Microsoft's president and chief executive officer. While at Harvard, Gates developed a version of the programming language BASIC for the first microcomputer - the MITS Altair.



Top row: Steve Wood (left), Bob Wallace, Jim Lane. Middle row: Bob O'Rear, Bob Greenberg, Marc McDonald, Gordon Letwin. Bottom row: Bill Gates, Andrea Lewis, Marla Wood, Paul Allen. December 7, 1978.

In his junior year, Gates left Harvard to devote his energies to Microsoft, a company he had begun in 1975 with his childhood friend Paul Allen. Guided by a belief that the computer would be a valuable tool on every office desktop and in every home, they began developing software for personal computers. Gates' foresight and his vision for personal computing have been central to the success

of Microsoft and the software industry.

Under Gates' leadership, Microsoft's mission has been to continually advance and improve software technology, and to make it easier, more cost-effective and more enjoyable for people to use computers. The company is committed to a long-term view, reflected in its investment of more than \$4 billion on research and development in the current fiscal year.

In 1999, Gates wrote *Business @ the Speed of Thought*, a book that shows how computer technology can solve business problems in fundamentally new ways. The book was published in 25 languages and is available in more than 60 countries. *Business @ the Speed of Thought* has received wide critical acclaim, and was listed on the best-seller lists of the *New York Times*, *USA Today*, the *Wall Street Journal* and Amazon.com. Gates' previous book, *The Road Ahead*, published in 1995, held the No. 1 spot on the *New York Times*' bestseller list for seven weeks.



Gates has donated the proceeds of both books to non-profit organizations that support the use of technology in education and skills development.

In addition to his love of computers and software, Gates is interested in biotechnology. He sits on the board of ICOS, a company that specializes in protein-based and small-molecule therapeutics, and he is an investor in a number of other biotechnology companies. Gates also founded Corbis, which is developing one of the world's largest resources of visual information - a comprehensive digital archive of art and photography from public and private collections around the globe. In addition, Gates has invested with cellular telephone pioneer Craig McCaw in Teledesic, which is working on an ambitious plan to employ hundreds of low-orbit satellites to provide a worldwide two-way broadband telecommunications service.

Philanthropy is also important to Gates. He and his wife, Melinda, have endowed a foundation with more than \$21 billion to support philanthropic initiatives in the areas of global health and learning, with the hope that as we move into the 21st century, advances in these critical areas will be available for all people. To date, the Bill and Melinda Gates Foundation has committed more than \$2 billion to organizations working in global health; more than \$500 million to improve learning opportunities, including the Gates Library Initiative to bring computers, Internet Access and training to public libraries in low-income communities in the United States and Canada; more than \$200 million to community projects in the Pacific Northwest; and more than \$29 million to special projects and annual giving campaigns.

Gates was married on Jan. 1, 1994, to Melinda French Gates. The couple has two children: a daughter, Jennifer Katharine Gates, born in 1996; and a son, Rory John Gates, born in 1999.

Gates is an avid reader, and enjoys playing golf and bridge.

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Film Review

In the United States and in other societies the male dancer is few and hard to come by. In dance school's there is one male for every thirty females. Why do men find themselves turned off by dance? In the movie Billy Elliot, a young England boy growing up in the 1980's, deals with the issue of dance.

Billy was a victim of gender roles. In his society or town every boy was sent to boxing, as the girls were sent to dance (ballet). Nobody questioned it, it was what boys and girls did. Billy was expected to become a miner; and follow tradition and in his father's footsteps. So when Billy found himself secretly taking ballet, he defied the nature of manhood. He lived in a male dominated society and was insulting it. One of the key elements of the male role according to Julia Wood is "don't be female, the most fundamental requirement of manhood is not being womanly. Early in life most boys learn they must not think, act, or feel like girls and women". (181) When his father finds out that his son has become involved in ballet rather than follow the family tradition of boxing, he's shocked. He's afraid for his son's sexuality. Thus he refuses to support him, so did the town. The thought he must be gay to want to dance. Billy had to overcome town bigotry and close mind ness, to prove his love of dance.

So why was it so hard for Billy's society to understand his desire and passion to dance. It was ok later, when they realized he was good, and maybe possible to make a

living out of it, then his friends and family supported him. The idea of doing anything that a female does, is a taboo in our society. That dancing is less masculine. Wood talks about the idea of men “expected to fight and not to run from battles or to lose them. And that later sports reinforce early training, by emphasizing aggression, violence, and toughness”. (182) Yet here is Billy who is banished from every angle. He has to grow up quickly because his mother has died and it’s a male-dominated society. That’s why he needs dance, it’s a release from it all-a voice for his anger and his grief. For instance, there is a scene where Billy dances into a wall: it’s a blatant metaphor about trying to break through a wall. It also shows that dance can be tough and not effeminate; ballet dancers often combine self-expression with sheer athleticism.

Why is being a male dancer mean you are gay? There is a stereotype that if you dance or are involved in any art form, then you must be gay or then you are a female. The idea that the arts are less aggressive or competitive is a lie. In the dance world girls and guys compete for a single spot in a company. There are weeks when a person might not eat, sleep, what kind of strength and persistence is needed. I think the movie touched on the subject of being gay beautifully. Instead of making Billy gay, the usual stereotype, they made his best friend gay. Which helped give a difference perspective, there was one scene where Billy’s friend wants to try on women clothes, and Billy leaves cause he can’t handle it. Billy’s friend breaks social rule #1 don’t wear anything female, or be curious of the opposite genders clothes. Here the town is accusing him of being gay cause he wants to dance, but he is not and his friend is. Through Billy’s self discovery he comes to grips with

society's role for him, and his own role. He decides he doesn't care if he is rejected from society he wants to dance. When he looks at his relationship with his friend, he knows that his friend has the hots for him, but he doesn't disown him because he is different, such as the town did when he wanted to dance. Billy shows his support for his friend struggling with being gay, by sneaking them in the dance studio, both putting on dance tutus and dancing around together. Billy nonverbally communicated to his friend the idea of, I might not like you the way you want me to, but you are my friend and I care about you. And when Billy was leaving to go to the dance school in London, he gave his friend a good-bye kiss. The compassion and sensitivity shown by Billy is one seldom displayed in the media. The media sees this as showing men weak or female=gay. Wood states "any male who shows sensitivity or vulnerability is ridiculed as a sissy, a crybaby, a mama's boy, or a wimp". (181)

I think another key element in this movie was the relationship between father and son. How does a father react or deal with the concept that his son is different or goes against the social rules. Generation of generation, father-son working as a miner, then one wants to break the chain, how does one deal? I think the element of no mother figure present helped create a significant father son relationship. The father lost his wife, and the miners were on strike. His father was the typical male stereotype- I have to be the strong one, the breadwinner. In the middle of all this his son was screaming for attention. When his father realized his son had talent, and put away the gender roles, he fought society to help his son reach his dream. Billy's father sold his wife's jewelry and crossed the picket line to get the money to send his son to the audition.

This movie had a happy ending, the town and family supported Billy on his quest to dance. Billy became successful landing the principle roles. But what of the male dancers out there, who aren't that lucky? Dancers who have to face society and its structure and rules. Many male dancers are disowned by their families, because they can't deal with their child wanting to take up a female activity. The plague of, are they gay or are they straight chasing them their whole lives. Learning to look past mainstream society, and finding their own worth. Knowing that they have to depend on themselves. I have many male dancer friends, some straight others gay. In the dance world because there are few male dancers, many doors are open. But in society many doors are closed. Men see them, as less then, as if being in touch with expression and movement is a weakness. Dancers get the label that they are stupid, and that dancing is not a career it's a hobby.

I think the movie successfully gave the audiences a taste of what its like to be a male-a dancer-son-friend, growing up in a world, with rules ideas and obligations surrounding us. It gave the male human-ness and appreciation for the arts, which often get over looked.

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Jennifer Solum
Prin. of Teaching
3-8-01

Learning Analyze

The class I have chosen to study is my modern class with Holly Johnston. I have chosen this class because I had to earn my way in, and is a constant challenge for me. Within this class I'm learning a lot about myself. Because I entered the class on probation due to its advance skill, I'm more aware of how I react.

What have I learned? I came to realize that I'm a fighter that when faced with a challenge, such as hard class, I face it. Being around dancers that are stronger in skill than me I was aware that I still compared my achievement with theirs. I didn't matter to me that they had been dancing for longer in this technique, I had certain ideas were I should be. But being faced with a new style and forced to keep up, I began to realize that in some ways I was holding myself back. I didn't take many risks in class. I found that I'm afraid to screw up the combination, or be late or early. My need for perfection limited me to push myself and allow failure or myself to suck. My teacher kept telling us that it's ok to screw up, because through these we learn. I understand, but my need to look good was stronger. I also learned that I approach movement differently. My body has been through the book of injuries, so when a move involves a part of my body that has been damaged before, I tend to ease into the movement instead of attack. We were doing a lot of upper arm strength movements and because I had dislocated my arm in the past, I'm in constant fear that it will happen again. This also holds me back, and thus effects my dancing.

When I began to apply the ideas we learned in Principles of Teaching class I was amazed at the discoveries. After learning about multiple intelligence, I can see which ones are more prominent when I dance. I'm a visual person; I must see the combination in front of me, saying it is hard for me to follow. I'm also more musical, as counting the phase out doesn't help. But hearing it musically and singing it in my head does. Now that I'm aware of these intelligences I understand the value of using them and strengthening the weak intelligences. When I apply them in class I can see the difference. After reading Schrader's section on the dance elements I became more aware of how I danced. I looked at how I used the space, what energies I was using and how time affected my dancing. Early I mentioned how I would hold myself back. With space this was apparent, I wasn't dancing using farthest kinesphere, or as my dance teacher said eating up the space. I was dancing inside. Holly asked me to try one of the combinations thinking about pushing the energy to the ends of my body through my fingers and toes. And I did, it felt so different, I felt powerful. I learned that day that I have been cheating my dance its space. When I looked at my energies or qualities, I was sad. I found that I'm a passive dancer and that active fast pacing qualities scare me. In Holly's class we do quick percussive movements, I get stuck and unintentionally begin to change the energy to passive, more lyrical movements. A punch becomes a dab. Then time becomes an issue, fast quick movements scare me. I freeze, I hold myself back. Moving fast overwhelms me, I'm afraid I won't have time to remember what comes next. Holly tells me as long as I keep pushing and get something out of it, each time I attacked it I won't be as scared.

In Hannaford I learned “every movement is a sensory-motor event, linked to the intimate understanding of our physical world, the world from which all new learning derives”. From this I began to view my surroundings differently, to become aware of all my sensory organs (eyes, ears, nose and tongue). I realized I was only aware of the movement, so I began to notice the air pushing against my face, the smell of the floor, and the sound of the breath from the other dancers. I noticed my dancing began to have connection with other dancers. I also watched myself approach the movement differently; my relationship with my surrounding became more intimate. I felt alive.

Jennifer Solum
Prin. of Teach
4-5-01

Risk Analyzes

Every time one learns something they possess the opportunity, to either ignore the knowledge or are able to grow from it. As I have been stepping back and observing and analyzing how I relate and dance in my modern class with Holly Johnston, I was also given the knowledge to look at what I was learning in Principles of Teaching and try to apply it. The things I learned about myself were amazing. But what do I do with this knowledge. After taking this knowledge I decided to apply it to my dancing. Every time one tries something new, or uncomfortable they are taking a risk. But only if you risk something can one grow and mature.

In my learning analyzes I became aware of many obstacles holding myself back from becoming a better dancer. I realized I was cheating myself, I was too busy dancing inside myself and dancing “safe”. I wasn’t pushing myself. So I decided to step out of my shell. I began by not worrying if I screwed up, but to find the power of the movement. If I needed to take longer on a phrase because I needed to explore or indulged in it, it’s ok. Being late in a phrase is ok, as it is purposeful. I also began to trust my body, not being so afraid that I will hurt it, by letting go of those fears holding me back. That I’m a smart dancer, and my body is smart, so dance.

When I began to apply what I learned in Principles of Teaching class I was amazed at the challenges and risks that I needed to apply. For example I took a look at multiple

intelligence, I know I'm a visual person, I must see to understand. I also relied on the music to give me the counts. Because I don't count, but must sing the part, and I have to see the combo, not hear it. I realized that I was allowing the opportunity to challenge myself pass by. I began to combine music (singing the parts) with the counts. And to close my eyes the second time the combo is being explained and picturing it in my head. I began to see the relationship with music and counts; the combination added an extra texture for me. My leg swings seemed to feel the music I wasn't fighting the counts, and I could see my leg swinging in my head. I want to strength my weak intelligence, and I see the value in doing so.

When reading Schrader's section on dance elements I became more aware of how I danced. I looked at how I used the space, what energies I was using and how time affected my dancing. With each element I began to challenge how I approached them. I learned in my learning analyzes, that I was holding myself back in this area. I first challenged how I approached space, instead of focusing on the technique I began to look at how I engaged the space. I tried doing all my exercise focusing on exploring different ways of using the space. When we did a combination across the floor with leg swings, I tried to see how far I could travel across with the movement. Then I looked at my arms and their relationship with space, I tried using them in my outer kinesphere. By the time leaps came I felt myself gliding across the floor, I could feel myself touching every corner in the room. The next class I looked at my energy qualities, I found that I was dancing very neutral. So my goal was to explore the extremes of active energy, and passive. With each combo I looked for chances to play or indulge in these qualities. By the end of class, the closing combination I had found the intense punch, or the graceful flick in my foot

movement. I felt the extreme going from one quality to the next within the combination. I felt alive, the qualities punch, press and dap had all new meaning to me. I felt like a child who found a box of crayons and couldn't wait to color with them. So after exploring space and the energy qualities, time was next. Time has been my enemy. I like slow movement, and yet I'm afraid of being late during combinations so I rush through them. So with time I had a few challenges to face. I first dealt with the concept of allowing myself to be late, instead of racing through the movement. When doing a movement combination in center I began to find the in-between moments. The ones I have been ignoring. I began to take control of the movement and not let counts and the music to dominate how I execute a phrase. I remember one moment I was rolling on the floor, and it was a fast tempo, but I just stopped and thought about how the floor felt rolling across my back, I soften my body and gave it weight. I found that I got up faster because I took that moment. It was amazing, I felt as if I had been on speed my whole dancing experience, and now I'm stopping to smell the flowers. Another area in time I challenged myself was how I approached fast movement. I usual get tense and tighten up, which allows me do nothing. So I decided to chew pieces of it up, not to focus on all of it, just get a little of it, and to breath. As I kept punching away at the movement I began to relax, the fast movement didn't seem too scary.

Another concept in the Prin. of Teaching that had an effect on my dancing was the exercises Judy taught us. I found that the normal warm-up in class was not getting me ready for class. My hip sockets were still tight and not ready for leg swings, my calf's were tight. So I would get to class fifteen twenty minutes early and go through Judy exercises and focus a lot on those which I find in class we don't strength and stretch. The

first couple of weeks I felt some difference, but by the third week, my hips didn't have that knot in them, I also found that I was less sore after class. Because I pushed myself to get to class early and to pay attention how my body felt, I feel that I have gained an excellent tool.

Goleman influenced my risk taking by looking at how I approached taking risk. In the reading he talked about the idea of learning from risk and understanding a mistake is an experiment to learn from. I explored how to have anxiety and stress help my creative spirit. By embracing anxiety I found more room to dance. For example I get anxiety over doing anything in front of the class. I love to dance but I get this I'm being judge feel. I still dance full out, but I have butterflies in my stomach. So I avoided being singled out, or I wouldn't dance last across the floor by myself. Or stand right next to the teacher in front. I hate doing combos in twos or threes. But because I realized this through reading and analyses my dancing I have begun to push past that. I try to go last across the floor know, and make myself go to the front. I try to let the butterflies in my stomach help me. And most of all I started to trust and believe in myself.



Centerstage The Story

From Nicholas Hytner, the acclaimed director of "The Madness of King George," "The Crucible" and "The Object of My Affection," and Academy Award- nominated producer Laurence Mark ("Jerry Maguire," "As Good As It Gets") comes "Center Stage," a drama with heart and energy that follows the hopes and dreams of a tight-knit group of young dance students as they try to make a name for themselves and become stars in the fiercely competitive world of professional dance.



Vibrant and supremely gifted, they are students who devote themselves to their art, sacrificing ordinary pleasures of life to train with the rigor of Olympic athletes. While experiencing the normal joys and sorrows, loves and conflicts of youth, they vie for a place in an ultra-selective professional dance company. Featuring a diverse musical palette, from Tchaikovsky to Jamiroquai, "Center Stage" traces the story of these fresh-faced, talented friends as they strive to take their place center stage.



"Center Stage" is a Columbia Pictures presentation directed by Nicholas Hytner and produced by Laurence Mark. Ruth Myers, Academy Award nominee for "Emma," is costume designer and Caroline Baron is co-producer. George Fenton, Oscar nominee for "Gandhi," who has written the scores for all of Hytner's films, is the composer. Tariq Anwar, an Academy Award nominee for this year's hit, "American Beauty," is editor. David Gropman (a 2000 Oscar nominee for "The Cider House Rules") is production designer and Geoffrey Simpson ("Shine," "Little Women") is the director of photography. The film introduces a talented ensemble of young performers, including Amanda Schull, Zoë Saldana, Susan May Pratt, Ethan Stiefel, Sascha Radetsky, Ilia Kulik, Eion Bailey and Shakiem Evans in addition to stage and screen veterans Peter Gallagher, Debra Monk and Donna Murphy.

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THESIS JOURNAL

September

13th –Today I sat down with the four dancers I picked for my piece-Brandy, Teresa, Gretta and Sara. I told them about my piece and what its about. Asked them how they related, and what time would be ok to rehearse. I feel very good about my dancers. Each one has a very strong distinctive personality that will help make my piece unique.

20th –Today was a play day, I played with the idea of duets and what visual effect that could have. We came up wit some neat ideas to file away for later. I still need to get my chairs, Ill do it this weekend. I did put my dancers in pairs. I looked at who has similar dancing aesthetic. Brandy and Sara seemed to move alike, yet different, very smooth and lyrical. Yet Gretta and Teresa have a rhythmic feel to their movements, not smooth and connected. I'm going to play with that energy in my dance. It was weird running my first rehearsal; I don't want it to be like this way or not. I like a community atmosphere, were my dancers contribute to my piece. I believe they have to dance it, it should reflect them, not me.

27th –Today I started working on Brandy's opening solo part. Its weird trying to picture what Teresa is doing in her choreography. I kinda feel like a child playing with clay, and getting to mold my dancers. I walked in with an outline of movement ideas, but I wanted to play with how they worked on Brandy. Brandy is a good sport. I've been working my dancers with working with improv, some don't like it. Which means if I'm going to use it I have to give structure with it and lots of coaching.

October

3rd –Ok, I have been doing this, running rehearsals for some time why is it I dread them. Maybe because I have no idea what I'm doing. I still don't have a mentor. Judy says she is working on finding me someone. I'm sure who ever she pairs me with will be great. The rehearsal went along ok, its frustrating trying to find movement that conveys the message I want to get across. I didn't expect choreographing a thesis would be so hard.

17th –Today I worked with Teresa on her opening solo. Not the opening text. I think we built a very interesting and unique solo. I tried to have ideas run through both solos. Brandy touches on the idea of praying, so I have Teresa reaching up to the heavens as if she to is praying. Its kinda weird to build to solos on top of one another. It's also neat to watch you movement translated on to another's body. I'm also glad my dancers can relate to the topic, it's not a foreign idea.

31st –Today I passed out survey questions to my dancers, to fill out and give back later. Its on how they deal with obstacles, and what are they as dancers. I can't wait to get the responses; this will help me create my piece with them as a focus and not based on me and what I think. The rehearsal was another playtime; I got my chairs, so now it was like what could I do with them.

November

6th –This was one of are few but fabulous Mon. rehearses I could squeeze in. I think my piece is slowly coming together. I know my dancers can't see it. All they see is us playing around and exploring movement on and off the chair. But it's formatting in my head. They do have some movement set. It will all fall into place soon.

7th –I found out that I have a mentor; Dana my dance history teacher is going to be it. She is all excited. I could definitely use her help. I don't know if I'm on track or not. The rehearsal itself went ok, I added a little more on. I wanted to play with the concept on touching but not. So we did an improve dealing with ways to be connected to the partner with out touching. From there I throughout a phase, to see them explore more with it. From that a phase for my piece came out. I never realized creating was a slow process.

13th –Dana came, my mentor, Yes, I have a mentor. She liked what she saw; She gave me some interesting ideas on how to advance my piece before the showing, in a week. I think we will work well together. I played with balancing my duets on the stage, playing with contrasting qualities. And still challenging the chairs. Dana asks if the chairs are important, can the piece be done without them. Things to think on.

14th –Dana came again today to help out, wow I'm didn't expect all this support. I cut a section today it wasn't flowing, but I also had great ideas last night as I slept. Some worked, other to think about. We just got ready

for the showing on Mon. At this point I'm still in discovery mode so I'm not to worry if they don't like it, hopefully I'll get a lot of helpful feedback.

20th –The 1st showing-I did it I got through the 1st showing. I'm not sure if they got or understood my piece. Dana thought it went well. She says I got them thinking; to have a 5min discussion about is amazing. Judy thought my piece which is in silence if I haven't mentioned, would be awesome if the music was people talking, mumbled. Like tons of voices in your head, I like it, now I must talk to Gary and see if he can help me. I'm glad Dana is my mentor it's nice to have someone in your corner cheering you on.

21st –Well I started to play with ideas I was given at the showing. Finding new ways to look at the chair. The relationship between my dancers. I added a little more on today. Mostly played with the chairs. This Christmas break I'm going to rethink my piece.

28th –Today we broke a chair. I was pushing what we could do on it, and it couldn't handle it. So maybe having multiple numbers of people on one chair wasn't smart. I was just exploring all possibilities. So I guess I know have to get a new chair over break. Rehearsal didn't last long once the chair broke, it was funny though.

December

5th –Today was more a play day. We reviewed the dance, and then we played on the chairs trying to push what we could do on them. Well this playing lead to some fun discoveries. We did have one casualty. We were trying to group the two chairs and have someone lay on top, anyways the chair tipped over breaking a chair leg off of one of them. So now I must go buy or get a new one donated. But I think it's a successful rehearsal anyway, we found some very interesting was to approach the chair.

January

11th –Well I decided to only use one chair in my piece. I think it would be more effective if the duets had to share it. It would show the connection between them. The group liked the idea. I told the group I'm going to be mentor -less soon. Dana is moving to the east coast. How sad I was enjoying working with her. Will anyways I came back after the break with fresh ideas

for my piece. I'm going to change things around and cut parts. I think they will work more visually.

16th –My piece is coming I made goals of which things needed to be done by for the second showing, which is almost here. I have this idea of chairs flying back and forth across the stage, from one duet group to the next. Maybe Brandy could do a shoulder stand. I taught the group phrase today, they picked it up quickly, good cause we are short on time.

23rd –We are almost ready for the showing; I think we can pull it off with one more rehearsal. It won't be clean but they will have the material. We got further in the group section today. Next time I'll teach the duet section, I just want them to see Brandy doing her shoulder stand, to see that I'm exploring more ways on the chair. I'm still working on getting musical score; hopefully I'll have it by next rehearsal. I still need to build the text; I'm not sure what I want that to be yet.

25th -The showing is on Monday, so the goal today is clean and get ready for it. I'm not to worry about the showing I have 75% of my piece done. And in the last couple of weeks I have accomplished a lot in my piece. It's been very hard working with 30min rehearsals, but I'm doing it. I haven't heard about Dana, and when she leaves. But I'm glad I had her as a mentor. She has believed in me from day one, encouraging and believing in me. I'm going to miss her strength at the showing as she is doing another dancing gig. But I should be proud of where my piece has gone from the last showing. I know my dancers are nervous about performing, because half of it is new, but it will be ok.

30th –Today I skipped a section and taught them the end. I'm not quite sure what I want in that section, but I know how the end is to look. Its funny I choreographed the end months ago in my head and through notes. And now the time to choreograph it, and I can't. You see Brandy took one of my dynamic moments and had used it in her piece. So if I took it from her it would be obvious, even though I had it worked in my piece along time before she thought it up. That's what happen when your think along the same lines as someone else. So anyway we had to adapt it, and make it appear completely differently, and the result was great. Sometimes things happen for good reasons.

February

6th -I'm so close to being done I can taste it. We got a lot done today. We finished the first section of that blank spot. Brandy and Sara were a great help, I showed them what I wanted and they went and worked it out as I worked with Teresa and Gretta. Teresa helped me out to as I wanted a percussive section and she helped form it. I'm curious how this piece will look all done in the concert. I have along way to go before then.

8th -Today's rehearsals went good. I finished my piece. Its not where I want it but it's a start. I think I'm doing well with how little time I get. I also famished composing my music today, I can't wait till I get to hear it. I still had some glitches finishing my piece, the section where Teresa does a handstand on the chair; Gretta is still not willing to take risks. I get so frustrated because I can do the stunt with Teresa just fine but Gretta keeps having issues why she can't do it. Its as if she doesn't want to find a solution to them. I understand if she is uncomfortable, or doesn't get it. But its like pulling teeth to get her find out what's wrong, or why she can't do it. I tried to approach her as the reason she isn't getting it, it's new and once they do it a couple of times it will fell better. Its good for me to work with someone who holds themselves back.

13th -Ok, last rehearsal until the adjudication. It went will, I think they are ready. I don't know what to say. If only I had more time to work with them. 30-60min a week is just not enough. I'm still shocked I got through it. The end is not what I want; I will probably change it afterwards. I hope I get in; I don't want to be the only one cut.

19th -Adjudication-I think it well, I was 2nd, so it was in and out kinda thing. I also just got my music today, I haven't put it on my dancers before now, so the showing=g was like a Cunningham and Cage performance. It worked ok; they just needed to see what I was doing. The text part was a little fun, I rushed trying to finish it with the little amount of time I was given. I'm just excited that it got done in time. And even if I don't make the show I know I accomplished something amazing. My dancers have been so supported of me I don't know how I would of finished it with out them. I don't blame for their impossible rehearsal schedule, I'm just luck that I got to work with very supportive, engaging, dedicated dancers

March

6th-ok, I made the show, now I have a couple weeks to get my piece performance quality. I have to change the circle section it doesn't work. And Teresa's move on the chair needs to be changed. First I have to fix the begging text. It worked for the show. I started fixing that today, and cleaning the floor phrase.

13th-Ok, tonight I got the 1st section cleaned and ready, now I just have to clean the 2nd and teach the 3rd and re are set, I have no choice it will be done. The dancers are working fabulous; they are retaining the information and applying their own ideas. Damon is now my new mentor, he is working out great. He doesn't yet know where I am in my process, but he comes with fresh encouraging ideas.

19th-Monday night 8-9:30pm-Ok- I have 3 more rehearsals and the piece is coming together. I have an idea of how Teresa and Gretta will work the chair; I tried it on them it looks as if it will work. I'm having Gretta on the chair instead of Teresa, it adds a different element, none repletion. The layer goes deeper yet.

20th-We just ran it today, and cleaned the new section. The piece will be ok; it just now needs the commitment from the dancers. To put their emotions and feeling in it. The piece hasn't gone deep enough yet. I'm not sure yet if I like the dance yet, I'm still too connected to judge, I hope it doesn't bomb on stage. It doesn't have to be brilliant just ok.

26th-Monday night 8-9:30pm-Tonight we just cleaned and ran it. I answered questions, changed sections so they became clearer. I think my dancers are beginning to see my vision come to life. It's exciting.

27th-Ok, today I came o apply this image of walkers going across the stage in the beginning during the text. I thought it wouldn't work, but Damon got excited and we tried it with dancers, and it's the element I needed for my piece, to connect the two sections together. How weird how it just came to me. I'm glad, know I have to get dancers to walk. Just when I thought my piece is done, I add another aspect.

April

2nd-tech- it went ok; I wasn't sure what I was supposed to do. But it worked out ok. I got there and my costumes were not, so we had to track them down. My dad brought up the backdrop, and it worked fabulously. Damon was a big help in giving Tech ideas. John the lighting guy helped create the right atmosphere for my piece. It went smoothly, the piece looks so different on stage. I can't wait till performance.

10th-extra rehearsal-today I had an extra rehearsal, because I needed to go over the dance on stage, and with my extra dancers. Will my dancers showed up, my extras didn't, what am I supposed to do. Know tonight I have to teach them what to do, when I don't know. The chair with Annie is worked out, I just didn't feel right her using it in her piece. If anything happened to it I don't want to blame. I just feel safer nobody touching the chair, for safety reasons. I think everything is ready for tonight, I can't believe the show is upon us. My dancers are strong, they know what they are doing, I hope they put forth their emotions, that's what carries this piece.

Dress rehearsal-Well everything was crazy tonight; the whole walker thing was a bust. I got a handful of people walking. I need more; I'm going to have to beg tomorrow. My music wasn't my copy, so now I'm going to have to talk with Gary and find out what happened. At least everything is happening now, not during the show. The dancers were great.

11th –Well lets start by saying I got everything worked out, I got more walkers, rehearsed them. Got my music changed and fixed my cues. I'm glad it all worked out, especially because my friends from home came to the dress rehearsal, because their show runs the same time as our. Anyways, they told me they liked it, truly. That's all the approval I needed, besides my own, which I had. Choreographing has been the greatest gift.

16th –Ok, I I'm ready to start the show, the break made it seem longer. My piece is still going great. Every night I get more walkers, and people are saying they enjoy the piece.

17th –Finally last night of dress rehearsal come and gone. I thought they could never end. I think the tech, and the dancers are ready for the show. Tonight my dad came and toke pictures of my piece for me, for my portfolio. I hope they come out ok, he is worried they won't. I just need something to put in my thesis that's all.

18th –Tonight was opening night, no I was not nervous, I was excited. The dress rehearsals seemed to be forever. Everything is in their hands now, my job is done. What a relief, I never knew it would be like this, soo much work. I still can't believe people paid to see my dance, what a humbling experiences, and a responsibility.

19th –Ok, opening night was over, so tonight it was packed. Which is a great thing cause the energy seemed better. Every time we perform, it seems like I get more and more extra walkers going across the stage, which is fabulous. I'm getting a lot of good feedback, but it seems weird, do they mean it, or are they just being nice. I hope they like it.

20th –Every night my piece is performed its as if I get to breath, I feel a year long I have been holding my breath. The piece was fine; every night there is a new mess-up, which gives my piece new texture and freshness. Tonight I sat in the audience for the 1st time during the show and watched my piece. It was weird; to watch something you create, surrounded by people judging it. Somebody laughed behind me, is that good? What do they think, did I succeed? I feel so exposed. I feel safer being back stage

21st –Closing night of Student Concert-It was a nice closing night. The piece went off great. My chair did needed to get fixed, as it came unscrewed again, but it was fixed in time. All my family was here tonight, plus Dana my first mentor, and my first dance teacher Joanna. It's a nice closing having them here. Yet it's kind sad it's all over. My piece was a struggle buy now it's over.

Rehearsal Schedule for November

Here is a tentative schedule, if there is any issues please let me know. I will keep you up dated on any changes. Ill also let you know about future Monday night rehearsals after the showing, as I'm working around the Limon piece.

Monday 6 th	7:00-8:00pm Brandy and Sara
	8:00-8:30pm Greta and Teresa
Tuesday 7 th	12:00-1:00pm full cast
Monday 13 th	8:15-9:30pm full cast
Tuesday 14 th	12:00-1:00pm full cast
Monday 20 th	Showing
Tuesday 21 st	12:00-1:00pm full cast
Tuesday 28 th	12:00-1:00pm full cast

MARCH

REHEARSAL SCHEDULE FOR JEN

Mon. 19th 8-9:30pm

Tues. 20th 12:15-1:05pm

Thur. 22nd 12:15-1:05pm

Mon. 26th 8-9:30pm

Tues. 27th 12:15-1:05pm

Dancers

My dancers were chosen for my piece for several reasons. The first reason is that I was looking for individuals I knew I could work with. This was a new and scary process for me; I wanted to work with understanding and supportive dancers. I also wanted people I knew I could count on. I didn't want any more than four dancers, as scheduling rehearsals would have been a nightmare.

I also wanted these particular dancers, as they are all strongly unique, individual dancers. My piece deals with individuality and commonality. I paired my dancers based on their commonality. Sara and Brandy are strongly unique dancers but have an underlining smoothness about them. Teresa and Gretta also unique and special, share a common rhythmic quality to their dancing. This was important element in my piece, to have two strongly separate energy pairs.

I also wanted to have dancers from different levels of study. My piece about the art in everyone, that means no matter what level, age, sex, and race. I think the dancers I had chosen worked as I had hoped. They meet and succeeded every hope and expectation of them.

Costumes

Gretta-Sara

They represent the backdrop, so they will be wearing white jazz pants and 3-quarter sleeve shirts, with paint painted on, similar to the backdrop.

Teresa-Brandy

They will be wearing black jazz pants, and two solid primary colors (red, blue) from the backdrop. They are meant to look normal, as to represent the normal person off the street.

Extra Dancers

They represent everyday people, so they will wear what ever they brought that night as their street clothes. It will give humanistic quality to the piece.

Music

Music was a big element in creating my piece. When I choreographed the piece it was done in silence. That was an odd component for me; usually the music inspires the piece and movement. Working with no music was odd, I felt as if time didn't exist. I had no concept of a minute worth of choreography. I also found it challenging to layer duets on top of each other, with no musical cue. I began to work with the movement as markers and found the breath to create the rhythm. My dancers had to be in tune with each other, and not to go through the motions.

Building the music score was also a new and challenging process. Trying to communicate to someone what you want and having it produced, was a frustrating and awesome experience. Because the score was original I had control, unlike the pre-recorded material. So now not only was I building a dance piece but now its score. The sound concept came from my first showing of my piece, from Judy. I liked it, and from there began to build the score. I knew I wanted text in the beginning, but figuring what, had me procrastinating until the last second. I decided to use the surveys I gave my dancers as part of my research for my text. I took what they said and made them universal, and added two of my own, and the text was born. The heartbeat at the end was a Gary space marker, which I loved. It gave me the sense of humanity, and a sense of retuning.

When the music was finally placed on my dancers, it was odd; it was like a Merce Cunningham, Cage experience. Will this work? Is this the right music? With a few adjustments, my piece was fitting together. I think adding the pieces of my dance together

over time kept it fresh. My dancers said they never got comfortable with it; it was always changing and growing.

Music Text

B-It has the power to make me **move, express** and **feel**. There has to be some art in me somewhere.

T-This is a **tremendous gift** from God

B-**Doubts-Pressure**, how do I deal?

T-I'm holding myself back, I can feel it

B-Am I **thin enough, flexible enough, pretty enough**

T-I have to be **Perfect**

B-**Rejection**-Why does it hurt so bad?

T-Please I can't **fail**

B-I'm **smart**, why can't they see it?

T-Please give me **strength**.

Lighting

When designing my lightning I had several challenges to face. The first my lack of knowledge of how and what worked. The lightning director John Binkley helped guide me in that area. My goal with the lighting was to highlight three pivotal points in my dance. But my challenge came to how to accomplish that, my dancers where all over the stage, and never stood there very long. The other challenge was my backdrop; to keep it lighted throughout the piece it would put shadows on the dancers.

Working with John we decided to use blue as the color for my gels and back lighting. We picked moments that the whole stage didn't need lighting and could take the light off the backdrop. And still highlight the pivotal moments without making the dancers appear lost on stage. By taking the light off the backdrop in the middle of the piece it gave the illusion as if my dancers had become the backdrop, then when the lights came back up on it, it was as if the dancers where merging back to it, which they were.

The lighting was effective element to my dance. It helped take my dancing to the next step. It didn't take away or become a distraction from the piece. The color was effective in creating the mood needed for my piece. Blue can produce multiple emotion, it can be heavy, or hopeful, and that was the emotions I wanted to leave my audience with.

CREW

Stage Manager Nicole Dunn
Assistant Stager Gabriel Lang, Ben Marks
Light Board Lori Singleton
Sound Board Geoff Nunn
Stage Crew Dominac Allen, Matthew Clendenim, Shannonn McGlaze
..... Dustin Stehlik, Christopher Sullivan, Stacy Todd
Makeup Lauren Levy, Sarah Yates
Costume Dresser Renee Sher
House Manager Angela Masino
Usher Christine Farah
Poster & Program Design Gina Johnson

HOUSE PRODUCTION STAFF

Chair, Department of Theatre Arts and Dance Judith M. Scalin
Associate Chair Katharine B. Free
Set and Lighting Designer John H. Binkley
Technical Director F. Jason Sheppard
Costume Director Gwynne Clark
Musician Gary Bonner
Production Secretary Maxine Kessler

HOUSE PRODUCTION STAFF ASSISTANTS

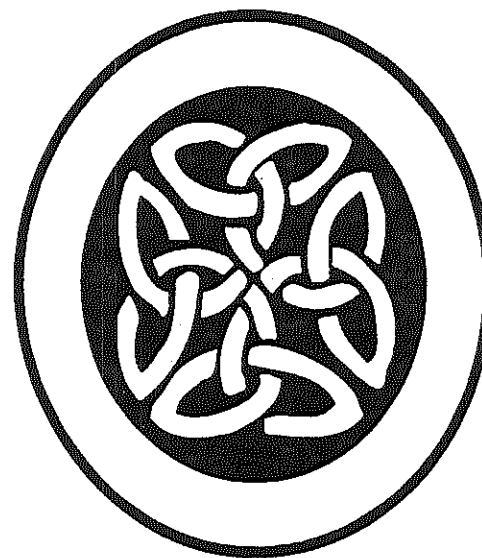
Scene Shop Assistants Gabariel Lang, David Nix, David Scales
Costume Assistant Brianna Marks
Office Assistants Nicole Fields, Jennifer Phinney

The LMU Dance Program is an accredited institutional member of the
National Association of Schools of Dance.

Loyola Marymount University Department of Theatre Arts and Dance *presents*

The Student Dance Concert 2001

featuring the choreographic works of



Amy Allen
Brandy Bickle
Anni Blackhurst
Tawna Crone
Sarah Harkness
Emily & Jessica Harper
Teresa Henderson
Melody Morris
Amanda Niksa
Jennifer Solum
Sara Templeton

Strub Theatre Foley Building
Loyola Marymount University
April 18-21, 2001

Title: TRANSPARENT EYEBALL

Choreographers: Emily Harper – *Senior, Dance*
Jessica Harper – *Junior, Dance*

Music: Jurassic Five – "Lesson 6: The Lecture"

Costume Design: Emily Harper, Jessica Harper, Gina Lynch
Design Assistant: Amy Allen

Mentor: Holly Johnston **

Dancers: Amy Allen – *Sophomore, Dance*
Anni Blackhurst – *Sophomore, Dance/Theatre Arts*
Renaya G. Burbey – *Senior, Communication Studies*
Monica Dutta – *Junior, Communication Studies*
Tasha Frazee – *Junior, Humanities*
Sarah Harkness – *Senior, Theatre Arts*
Danielle Haskin – *Junior, Dance/Communication Studies*
Mandy Mickells – *Junior, Communication Studies*
Melody Morris – *Senior, English/Dance*
Jennifer Symons – *Sophomore, Dance/Communication Studies*
Katie Weisbeck – *Sophomore, Dance/Theatre Arts*

SPOTLIGHT AWARD

MR. RAYMOND DENNIS

The Spotlight Award is given to members of the Los Angeles community who use their gifts and talents in service to others. Our students and faculty take note of MR. RAYMOND DENNIS, Bursar at Loyola Marymount University.

Mr. Dennis has, over and over and always, given students resourceful and extraordinary help in managing their fiscal challenges. The students cite his assistance as making the difference at times when they thought they would have to leave LMU due to financial crises. Not only has he given them practical solutions to their difficult financial encumbrances, he treats every person with kindness, respect and dignity. The faculty have heard time and time again, that Raymond Dennis makes the difference and lives the mission of LMU – to treat people as individuals, to offer Love which is undergirded with discipline, to do one's job as a "man or woman for others."

STUDENT DANCE CONCERT 2001

DIRECTORS/PRODUCERS

Scott Heinzerling
Judith M. Scalin

MUSICAL DIRECTOR

Gary Bonner

LIGHTING DESIGNER

John H. Binkley

PRODUCTION MANAGER

Patrick Damon Rago

COSTUME COORDINATORS

Bridget Brno
Theresa Catalfo
Erin Consalvi
Gina Lynch



CAMERAS & TAPE RECORDERS ARE PROHIBITED.
Please turn off pagers and cell phones.

Title: SOUL BOSSA NOVA

Choreographer: Amy Allen – *Sophomore, Dance*

Music: Quincy Jones and his Orchestra
"Soul Bossa Nova"

Costume Design: Amy Allen and Bridget Brno

Lighting Design: Amy Allen

Mentor: Patrick Damon Rago *

Dancers: Amy Allen – *Sophomore, Dance*
Anni Blackhurst – *Sophomore, Dance/Theatre Arts*
Monica Dutta – *Junior, Communication Studies*
Sarah Harkness – *Senior, Theatre Arts*
Gina Johnson – *Sophomore, Dance*
Mandy Mickells – *Junior, Communication Studies*
Carson Murphy – *Junior, Dance/Philosophy*
Amanda C. Niksa – *Senior, Dance*
Katie Weisbeck – *Sophomore, Dance/Theatre Arts*

Title: . . . and then some

Choreographer: Tawna Crone – *Junior, Dance*

Music: Madonna, "Music" (remix)

Costume Design: Tawna Crone

Mentor: Patrick Damon Rago *

Dancers: Amy Allen – *Sophomore, Dance*
Lisa Becker – *Freshman, Marketing*
Anni Blackhurst – *Sophomore, Dance/Theatre Arts*
Melody McKnight – *Senior, Business Admin.*
Melody Morris – *Senior, Dance/English*
Meya Nixon – *Sophomore, Engineering*
Diana C. Peña – *Junior, Psychology*
Liesel Stohr – *Freshman, Dance*

Title: WITHIN

Choreographer: Brandy Bickle – *Senior, Dance*

Music: Benoit Jutras - Cirqu du Soleil's "O"
"Jeux d'eau"

Costume Design: Brandy Bickle and Theresa Catalfio

Mentor: Scott Heinzerling *

Dancers: Sara Kay – *Freshman, Dance*
Jennifer Solum – *Senior, Dance*

Title: LIFE FORMS

Choreographer: Anni Blackhurst – *Sophomore, Dance/Theatre Arts*

Music: Future Sounds of London – Track 8

Costume Design: Anni Blackhurst and Erin Consalvi

Mentor: Holly Johnston **

Dancers: Anthony Brenneman – *Junior, Studio Arts*
Sarah Harkness – *Senior, Theatre Arts*
Gina Johnson – *Sophomore, Dance*
Carson Murphy – *Junior, Dance/Philosophy*
Jennifer Symons – *Sophomore, Dance/ Communication Studies*
Katie Weisbeck – *Sophomore, Dance/Theatre Arts*

Student Choreographer Intention Statements

Although it is not traditional to include detailed notes in a Dance Concert program, we have found it helpful for students and audiences new to dance to include what we have come to call "intention" statements by our student choreographers. The purpose of these notes is to provide a "compass" rather than a map for the dance. As you experience tonight's concert, we invite you to allow the dances to affect your thoughts and feelings, and as you contemplate "meaning," we invite you to consider this quotation:

"Art is that which stands between the artist himself and an implacable witness – the work." Chillida



Sara Templeton

The Meeting Place

This dance has a dual focus. The first is the physical manifestation of the music as a rhythmic, instrumental, and tonal statement. The second is an exploration of modern dance movement vocabulary that is influenced by a hip-hop aesthetic.

Brandy Bickle

Within

This dance explores the struggle between the Light self and the Shadow self. This is not a struggle between good and evil, but rather, a battle we all fight striving to become our highest self ... a lifelong goal we approach but never completely attain.

Anni Blackhurst

Life Forms

People create overwhelming masks so that they might exist in society. These are the "faces" that separate us from animals, and other life forms. The question is... do the masks really do us any good?

Amanda Niksa

Within Human Reach

"... for thou hast made us for thyself and restless is our heart until it comes to rest in thee." Saint Augustine, *Confessions*.

Though there is struggle and challenge along the way, we continue on as individuals in search of whatever it may be that makes us most fully alive. The journey becomes worth it when that which we long for most is finally within reach ... if only for a moment.

Teresa Henderson

A Simple Woman

My dance evokes emotions through the power of music, movement and spoken word. It explores aspects of being alive – thinking, feeling, knowing, believing, reaching, falling and reaching again.

Post Concert Reflection

When I decided to do a choreographic thesis, I thought how hard could it be, I've created solos and duets before. I can't say I was prepared, or could be for the challenge that awaited me. I don't regret ever deciding to choreograph; it was the best gift I could ever give myself. I learned a lot about myself as a person and as a dancer.

Looking back at the process I went through to create my piece, I'm speechless. My piece should have never gotten to where it did. The piece challenged me in everyway I think it could. I had to adapt and change the way I choreograph for this piece. I normally walk in and have a piece of music picked out, and design the dance on the music. But for my process I had to create a dance in silence, until I created the music. Props were also an issue; I had to find away to make them a part of the piece not just a prop. And how do you not look at a chair and not see a chair. Then there was the obstacle of working in a duet center theme. How does one create an engaging piece without losing ones theme? I think the biggest issue I had was lack of rehearsal time, first semester I seemed to have an ok amount of time, could of used more but was satisfied. But second semester I had no time. I had thirty to sixty minutes a week, if I was lucky. My dancers and I became overburdened with other activities, that there was no time to rehearse. But somewhere in that madness it came together. I also never created a piece on a group before. I didn't know what I was doing. I was scared; all the responsibility for its success was on me. It wasn't a study; I couldn't forget about, it was my thesis.

Even though I was faced with all these obstacles, lack of time, mentors leaving, I created a dance. Because of lack of time, I had to just walk in and throw material out on the spot. I had to let go of the fear of improving on the spot. I had to let go and trust

myself. Somewhere in the process I started believing in myself, and became amazed and speechless at what I was doing. Because I had an overload of classes, I had a hard time finding time to choreography before I came in. I often found myself falling asleep at night choreographing in my head. Or working out an issue, or idea in my head. My dancers would laugh at me, cause I would walk in the next day and say lets try this image I had in my head. Sometimes my image would work, but other times it was impossible. Brandy refers to that as my lavational ideas. I once asked her to do a move, which could have been done if gravity didn't exist. But the point is, I learned to trust and explore every idea, and my dancers trusted me and would try them. I think the image that had the biggest impact on my piece was the walkers. I was lying in bed one night talking to god in my head, asking him to help me with my dance, all of a sudden out of my rambling came this image of people walking across the stage in the begging of my piece, with the text. Tech rehearsal was a week away, and here I was getting this crazy image. The next day at my rehearsal Damon my mentor was there, I turned to him and told him my image. And he said lets try it, and next the thing I knew I had added walkers in the begging of my piece. And the element it created was awesome. Somehow I knew that the text into the noise solos needed a better transition, a link. To me the walkers added that extra depth my piece needed.

When my piece went on the stage I didn't know what to think. I was happy I got it done, but did I like it? Was I successful? I think I was, it might not of been brilliant choreography, but my message came through. I also meet the challenge of choreographing, I wasn't sure I could do it, but I did. Maybe my success will give me the

courage to produce another dance in the future. I don't know, but I will always treasure this dance, and journey that went with it.

Partner Reflection

Brandy's piece "within" is a deep emotional dance using a duet to communicate the idea of two sides to a person, neither good nor bad. Having being honored to be in Brandy's piece "within", gives me a deeper understanding of the journey Brandy took. The idea of two half's, is a difficult concept to visual communicate, Brandy didn't let this challenge stop her. Her desire to be as authentic with her idea, lead her in to new areas of choreographing. Brandy who is more comfortable walking in and setting down material, came in with ideas and let her dancers find the movement. Her respect and trust with her dancers lead to a great working environment, which latter communicated to the audience. She experimented in improv, which is something new to her choreographic process. Her deep commitment to get her message across lead to frustration and self-discovery. Her openness to allow the unexpected and the mess-up to be a source of material lead her piece to become heavily textured, and not just scratching the surface.

Her finished product might of taking longer then she envisioned, but because of it, it is consumed with deep original movement, that takes the audience into the core of he subject. The dancing isn't about kicks, leaps and turns. It's about the movement that expresses the internal struggle one has. I think Brandy meet her challenge straight on, never cheating herself or the audience.

CAREER

JENNIFER ANNE SOLUM

Permanent Address:

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

EDUCATION

BACHELOR OF ARTS, DANCE
Loyola Marymount University
Los Angeles, Ca. May 2001

TEACHING EXPERIENCE

Fall 1998-Spring 1999- Assistant Teacher at Dance Creations, Simi Valley, Ca
10-15yr Ballet

CHOREOGRAPHY

<u>Title</u>	<u>Description</u>	<u>Time</u>	<u>Date</u>
Art In you	Senior Thesis-a modern piece on the idea of everyone having a gift to dance.	5:30	Spring 2001
Grease	Choreographer for elementary school play at Sycamore Elementary, Simi Valley, Ca		Spring 1998

TRAINING

Loyola Marymount University
Advanced Modern Technique
Holly Johnston-Spring 2001
Intermediate/ Advance Ballet Technique
Mark Anthony Lopez-Scott Heinzerling- Charlotte Richards
Spring2001-Fall1999
Intermediate/ Advance Modern Technique
Sarah Swenson- John Pennington- Diana MacNeil

Spring2001-Fall1999
 Dance Composition 1 & 2
 Judy Scalin-Fall 1999 & Spring2000
 Laban Movement Analysis
 Megan Reisel-
 Dance Styles and Forms
 Scott Heinzerling-Fall 2000
 History of Dance Theatre
 Dana Whitco-Fall 2000
 Music for Dance
 Monti Ellison-Fall 2000
 Irish Dance
 Heather Stewart-Spring 2001
 Principles of Teaching Dance
 Judy Alter-Spring 2001
 Kinesiology for Dancers
 Marie Jose Blom Canellias-Fall 2000
 To Dance Is Human; Dance, Culture and Society
 Judy Scalin-Fall 1999
 Moorpark Community College
 Advance Modern Technique
 Daniel Berney-Marla Bingham
 Fall 1998-Spring 1999
 Advance Ballet
 Lisa Lock-Margaret Hyun
 Fall 1998-Spring 1999
 Dance Appreciation
 Daniel Berney-Spring 1999
 Ballet Variations
 Daniel Berney- Margaret Hyun
 Spring-1999
 Virginia Intermont College
 Begging Modern
 Harolyn Gaudette- Judith Casavechia
 Fall 1997- Spring1998
 Intermediate Ballet
 Judith Casavechia-Fall 1997-Spring 1998
 Floor Barre
 Harolyn Gaudette-Spring 1998
 Intermediate Jazz
 Judith Casavechia-Spring 1998

PERFORMANCE

Spring 2001	LMU FACUTLY SHOW Four or five words-----Shel Wagner
Spring 2001	LMU STUDENT SHOW Within-----Brandy Bickle
Summer 2000	Montpelier Dance Festival Works by----- Scott Heinzerling and Fabrice
Spring 2000	LMU FACULTY SHOW Washed-----Reggie Brown
Spring 1999	MOORPARK COLLEGE SPRING SHOW Spirit-----Marla Bingham Piggy-----Mike Williams
Spring 1998	VIC DANCE COMPANY Waiting----- Judith Casavechia Spirituals----- Harolyn Gaudette
Fall 1997	VIC DANCE COMPANY Parch----- Harolyn Gaudette

WORKSHOPS/FESTIVALS

Tennessee Association of Dance Workshop-----Fall 1997

HONORS AND AWARDS

Spring 1999-----Dancer of the Month Award, at Moorpark College

Spring 1999-----Jennifer Prouty Scholarship

A Career Reflection

General Questions:

What am I most excited about after graduation?

After graduation I'm excited to see what the next step in my life will be. I have it planned out, but the curves and new paths I know will come make it exciting. I feel I'm getting closer to my goals, and that's exciting.

What am I most afraid of?

I'm most afraid of failing, I have so many dreams and aspirations I want to come true. What if I can't do it? What if I'm not good at anything? It's the nasty self-talk that makes me afraid. I have so many people counting on me to succeed, it's hard.

Everything I wish – but think can not come true:

I would love for everything to fall into place. To have my dream jobs (look at desired jobs section) to take place, and for my loans to be paid off.

Skills Analysis:

Dance

I think everyone has a gift or talent in the arts. So even though I might not be amazing in the public eye, I am a beautiful dancer. I think I'm leaving LMU with solid technique in ballet and modern, which will help me in everything I do.

Academic

I find that being a dance major at LMU has influenced all my studies. I feel that all areas in my academic life are linked. I find connection and a deeper understanding of all areas of study with dance. Math is the only area of study that I reject, I value its importance, but I fight through the class. English, psychology, and theology I find connection to dance, and that makes a deeper connection to me.

Interpersonal

I enjoy relating to others. I am known as a good listener, and valued friend. I think what is hard for me here, is that I want to help everyone, which is not always possible. With strangers relating is hard, I feel more comfortable with friends and family. Strangers I feel are judging me, and I don't deal with rejection well.

Intrapersonal

I'm a deep thinker; I'm constantly rediscovering myself, and how I relate to the world. At LMU, I made many discoveries of who I am, and how I got there. I struggle with the

concept of trusting myself, believing I can do things. Sometimes my over sensitivity can be a huge hardship; it stops me from brushing off negativity from others. Dance has really been a strength in helping me discover who I am. It made explore aspect of my life, that I been in denial or blind about.

Plans to address challenge areas or to build new skills:

I want to keep learning, I feel like a sponge that wants to keep sucking information up. The subject doesn't matter, dance art, theology, science. With each new class I explore I can feel myself growing and changing, it's fabulous.

How to Prepare:

First year plan

- *I will return to Moorpark College, and get certified in computer graphics.
- *I will continue studying dance on the side.
- *I will also work part time, to begin paying off my loans.

3 year plan

- *I will get certified in computer graphics.
- *I will apply to Cal Arts for graduate school in graphics.
- *I will also still continue to study dance on the side.
- *I will still be working.

What have I actually started or put in motion:

I have a part time job lined up while I'm continuing my education.

Personal and professional contacts:

I have all address and or phone numbers or email address of all-important contacts.

Where will I live?

For the next couple of years, I plan to live at home with my parents.

Do I have financial cushion?

I will continue to work, while I go back to school to continue my education. By being in school still, my loans will not yet kick in.

What will be my financial obligations?

I will be walking out of LMU with about 45 thousand dollars in student loans.

Do I have a car?

Yes, I have a car.

Will I need a car?

Yes, with the traveling from school to work a car will be needed.

What else will I need?

Family and friend support would be very nice. With each new journey in ones life, it can and will be an exciting scary process.

Where will I study dance?

I will return to my old dance studio and take classes there. I will also enroll in classes at the local community college. And besides that, I'm also thinking about finding an Irish school to take classes at.

Geography???

After I get my job, or career on path where I live won't matter. My dream would be to work abroad.

Dance support system:

My friends, family are my support system. They are always there ready to help out in any way. They come to all my performances, build props, and anything else I might need.

Alumni Contacts:

I have a list of phone numbers and email address to contact my friends from LMU.

Other support system:

My friends, family are my support system. They are always there ready to help out in any way.

Practical Job (three options):

1. A computer graphics technician (working for Disney)
2. A internet designer
3. Countrywide employee (all my family works there, it's a family joke that I will to)

Desired job (three options):

1. To be a company photographer
2. To be a dancer in a company
3. To teach dance to inner city, and disabled kids

The Professional Materials (attached)

Resume

Photos

“Portfolio”

Letters of Reference